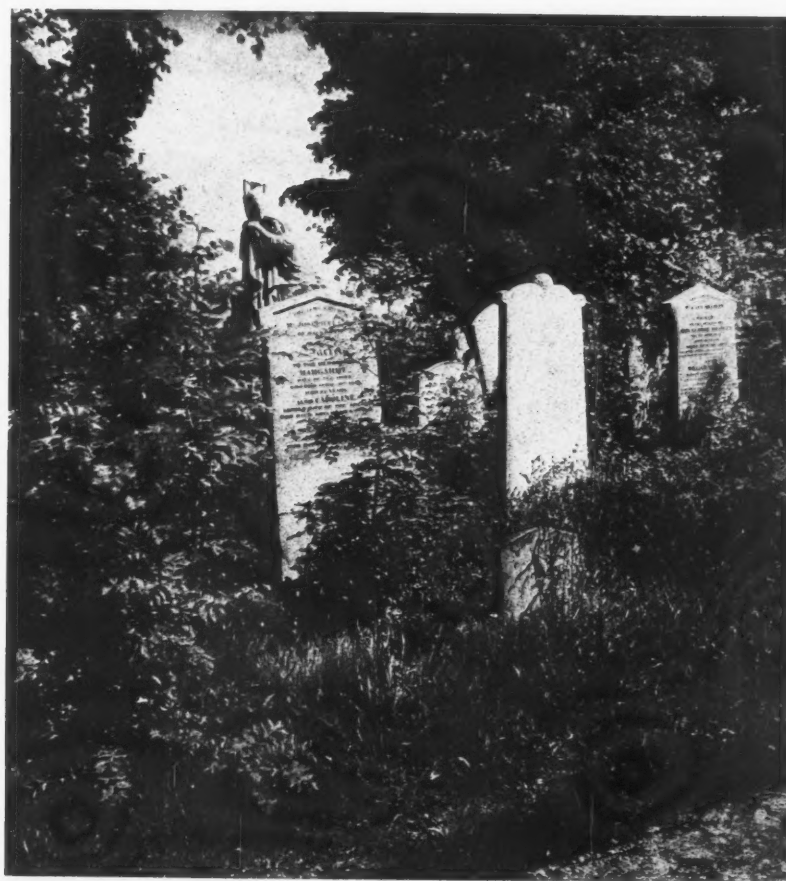


# THE ARCHITECTURAL REVIEW

*A Magazine of Architecture & Decoration*



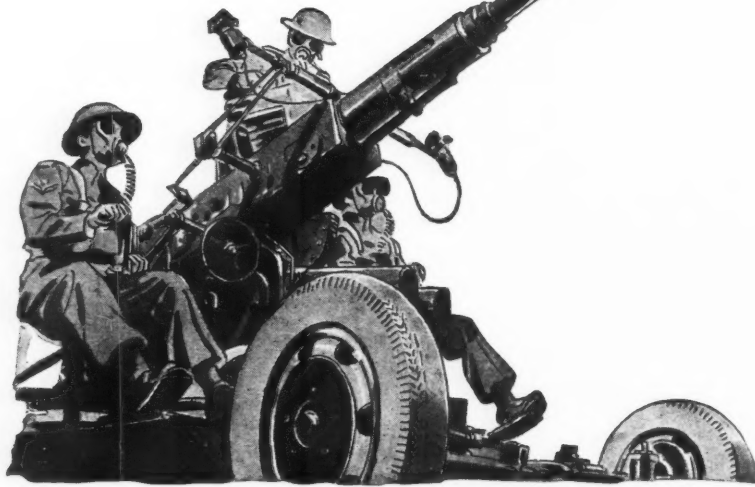
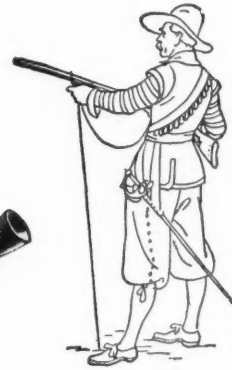
*Two Shillings and Sixpence Net*

Vol. XCII

October 1942

No. 550

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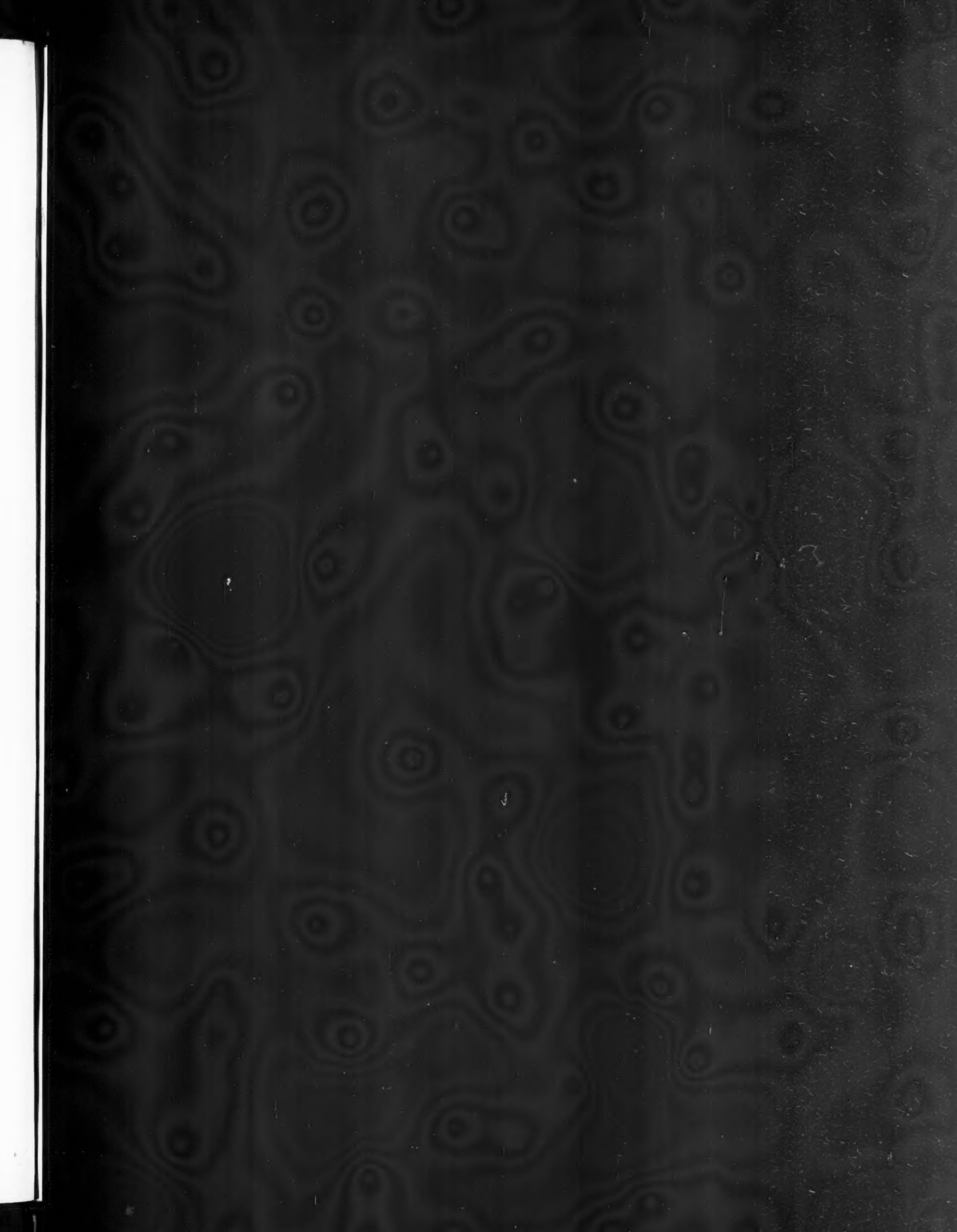


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# *The Architectural Review*

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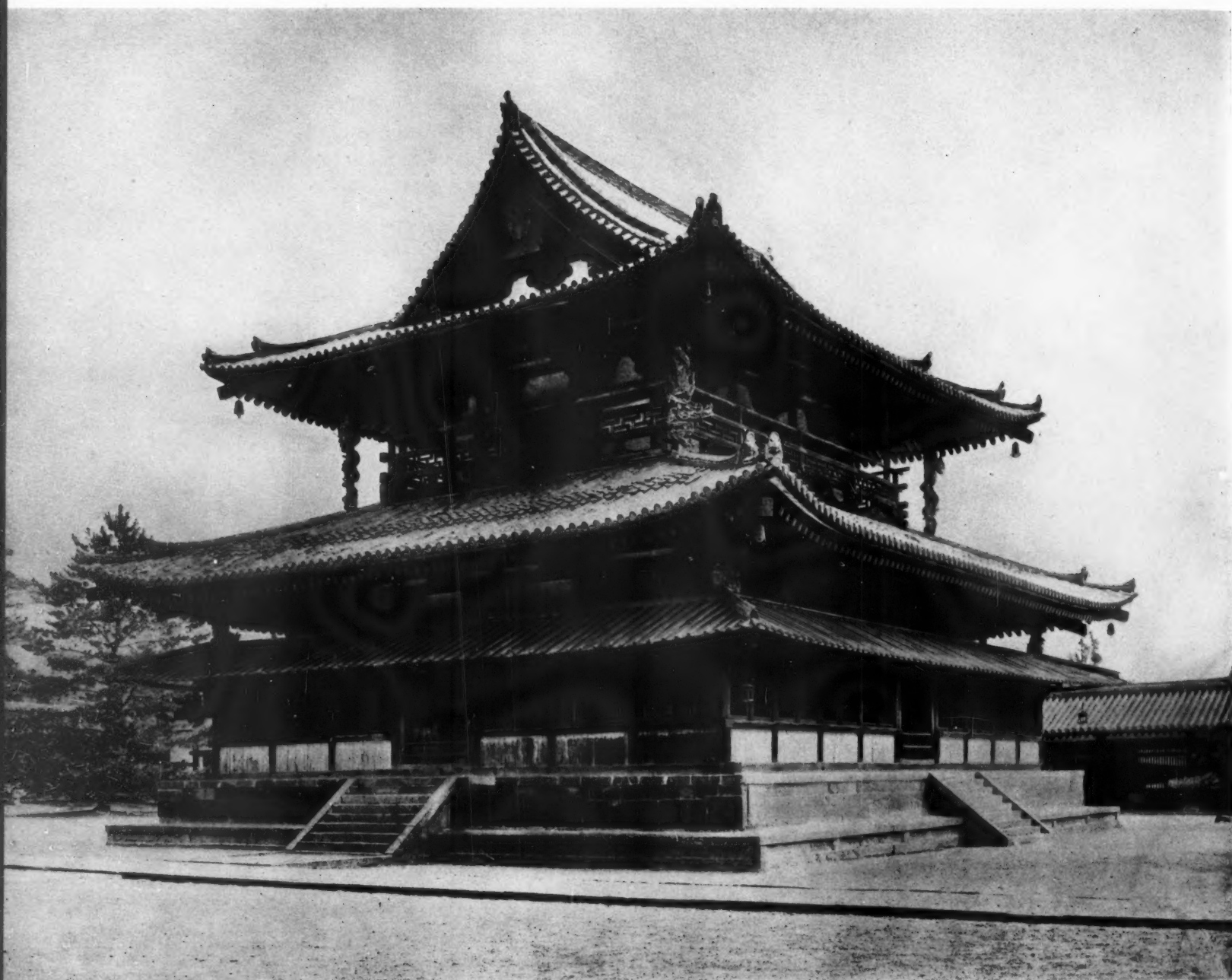
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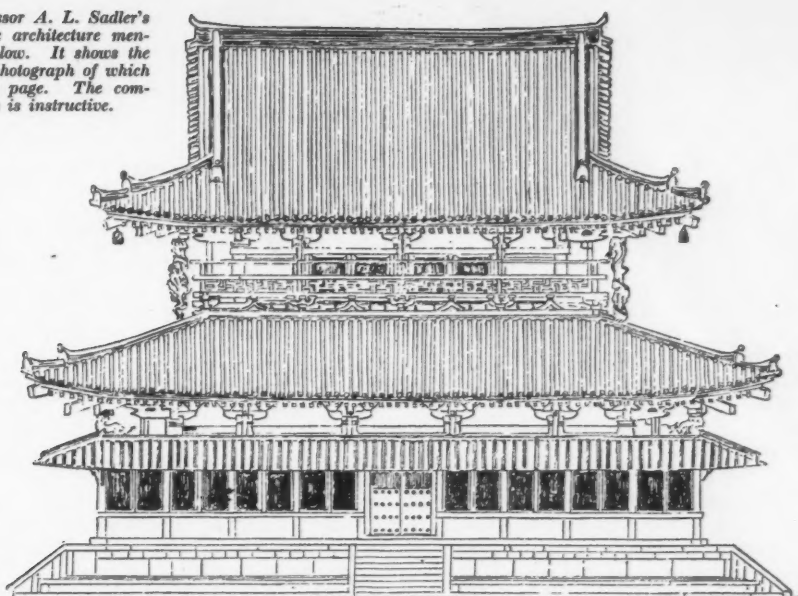
*No. 550*



**THE KONDŌ OF HŌRYŪJI, PROBABLY THE OLDEST WOODEN BUILDING IN THE WORLD.**

It dates from the seventh century and forms part of the great monastery of Hōryūji, one of the earliest foundations of Buddhism in Japan. Buddhism came from China and originally from India. The Kondō, or Golden Hall, is in fact, as pointed out in the article on the following pages, of purely Chinese style, the only indication which we have of the style of timber architecture of the North and South dynasties of China. It is very characteristic that it should be found in Japan ; for one of the chief singularities of Japanese art is its readiness to assimilate.

A drawing from Professor A. L. Sadler's new book on Japanese architecture mentioned in the article below. It shows the Kondō of Hōryūji, a photograph of which appears on the facing page. The comparison between the two is instructive.



## The architectural tradition of Japan

By Peter Quennell

THE traveller who reaches Japan from the mainland, and steps ashore on to Japanese soil with the impression made by the monumental achievements of Chinese architecture still vivid in his mind, may be excused for imagining that he has entered a world of dwarfs. The climate itself is conducive, at all events during the first few days, to a feeling of claustrophobia. After the crystalline skies and vast prospects of Northern China, he finds that—except for a week or two during the autumn season, when the weather is usually dry, sparkling and temperate—the atmosphere of the main Japanese island is so damp and heavy that a range of hills, even in the middle distance, seems to have been cut with scissors from a sheet of coloured paper, an illusion with which he has already been familiarised by Japanese landscape artists. No less remarkable is the contrast between his recollections of Peiping—its gigantic circuit of grey walls, its winged and many-storeyed gate towers, the huge pavilions and blood-red bastions of the Forbidden City—and the architectural beauties of such a city as Nara or Kyōto. Here size, grandiosity and dramatic lay-out have been replaced (it may strike him) by a regimen of somewhat niggling good taste. The excellences he is called on to admire are often infinitesimal: style depends on niceties he cannot yet appreciate: he may complain that buildings of two completely different periods are scarcely to be distinguished by the untrained Western eye.

He notices, moreover, that, whereas in their ancient monuments and in the interior construction of any modern building, public or domestic, that follows the traditional native pattern, the Japanese display an unusually exacting, albeit entirely unoriginal, sense of style, it plays no part either in their attempts at Western architecture or in the general planning of their villages, towns and cities. A Japanese town has as little unity as a frontier settlement, with its labyrinth of muddy lanes meandering between high board fences, small crowded

shops, open drains brimming with stagnant bath-water and stout telegraph poles staggering forlornly like a procession of drunken men. But behind one of those shabby fences may rise a new Japanese house; and, as soon as he has discarded his shoes, traversed the threshold and stepped on to the soft springy mats that compose the floor—the lustrous golden-green *tatami*, each oblong neatly bordered with brown or black—smelt the sharp agreeable fragrance of newly sawn wood and admired the smoothness with which the sliding screens slip noiselessly backwards and forwards, the traveller begins to revise his first unpleasant impressions and admit that Japanese architecture is not yet dead.

Yes, the ordinary Japanese house (so long as it makes no pretensions to gimerack modernism) is an achievement to be proud of. It reduces the business of living to a minimum of economy and simplicity: it is not a house, as we understand the term, so much as a cubic section of space circumscribed by screens and shutters, both external and internal, planned to limit or extend his view according to the owner's pleasure. Such a house can be shut up like a box—and at night every Japanese dwelling is tightly barred and bolted—or thrown open to include the garden and half the neighbourhood. Yet, oddly enough, while in Spring, Summer, Autumn the Japanese house seems an almost perfect example of "functional" design, during the Winter months it is so impractical as to be nearly uninhabitable. After a thousand years' experience of bitter winter days, the average Japanese continues to huddle over a charcoal brazier—and to suffer as a frequent result from "hibachi poisoning." On the coldest days his only remedy is to draw the outer shutters, which means that the whole family must exist by lamp-light.

Centuries of discipline have bred in the Japanese a distrust of comfort: but another reason may be produced for the curious practical shortcomings of Japanese domestic

architecture. Few Japanese art-forms are wholly indigenous: and the earliest type of Japanese dwelling (of which an adaptation survives in the Shintō shrine) appears, according to Professor Sadler's new *History of Japanese Architecture*,\* to have been of the "same type as those found in the islands of the Pacific. . . . Residences have continued to be predominantly of this type. . . . Severe winter cold . . . has not caused much modification of what is essentially a sub-tropical style, or even brought about the introduction of any heating-system like those found in Korea and China." Whether or no Professor Sadler is right in assuming a Pacific origin for the traditional Japanese house as it is built to-day, the foreign derivation of Japanese religious building is sufficiently well-established. Buddhism and Buddhist art reached Japan during the sixth century; and from the beginning of the seventh dates the great monastery of Hōryūji, founded by the Empress Suikō in 607. Of this magnificent foundation, a pagoda, illustrated on the opposite page, the Kondō or Golden Hall (see the drawing above which is taken from Professor Sadler's book), a gallery and a gateway still survive. Not only the most venerable, they are also the most immediately impressive of Japanese architectural triumphs. Yet it would be difficult to explain clearly in what their beauty consists. "Probably the oldest wooden building in the world" (to quote from Sir George Sansom's excellent *Short Cultural History*, published by the Cresset Press in 1931), the Kondō is "a double roofed structure with sturdy pillars showing entasis and surmounted by somewhat heavy brackets"; but so correct a sense of style dictated its proportions that the effect of this massive edifice is nowhere ponderous. The steep line of the roof seems to lift it skyward: it rises into the air on the sweep of its curving eaves. The impression it

\*A Short History of Japanese Architecture, by A. L. Sadler. Professor of Oriental Studies in the University of Sydney. Angus & Robertson, 1941. Price 21s.



produces is solid and dignified, yet strangely immaterial. It is one of those rare instances of deep religious emotion caught and crystallised on the three-dimensional plane of architecture.

Within, the Kondō is graced by fresco-paintings, now so much damaged as to be almost effaced but of very unusual merit, in which it is possible to discern the influence of Indian art as it reached Japan through China, and—more remotely—of Western art as it filtered into India through Gandhara. Of special interest, too, is the delicate little octagonal building, said to have been used as an oratory by the pious and enlightened Prince Shōtoku, who ruled as Regent for the young Emperor in the seventh century, and who is considered to have been the real founder of Buddhism in Japan. Just as the other buildings of the Hōryūji are to-day our only indication "of the style of the wooden structure of the North and South dynasties in China, transmitted through Korea," so this octagon is, in Professor Sadler's opinion, "the only surviving ancient Korean building, for none is left in that country itself." Japan, he concludes, is "indeed a museum of ancient Far Eastern civilisations"—or (to vary the image) the receptive soil on which have fallen and flourished the seeds of half a dozen exotic cultures.

For Japan, both as a political and as a cultural entity, has lived through alternate phases of expansion and contraction. The Japanese are at once greedily assimilative and stubbornly conservative: and how intense was their concern with new ways of living and their thirst for new modes of beauty, at a time when they had been excited by the first influx of Buddhist civilisation, is revealed by the extraordinary hoard of objects collected in the Shōsōin at Nara. Here is the complete household equipment of an eighth century Emperor, bequeathed by his consort to the Tōdaiji Temple, and preserved to this day in their original wooden store-house. It includes vessels, metal-work, lacquers, fabrics that were either manufactured in, or trace their artistic descent to, Central Asia, Persia and Greece. Objects of native workmanship are neighboured by a marble relief in the Byzantine manner and a picture of a lady in Persian costume.

From this fruitful mingling of cultures was evolved in time the extreme æstheticism of the Heian period—known to most readers through *The Tale of Genji* in Mr. Arthur Waley's admirable English rendering. Seldom have the refinements of social intercourse been carried to greater or, now and then, to more fantastic lengths. This was an age when a poetic message from one court official to another might be accompanied by a spray of green bamboo, carefully plucked so as not to disturb the frost-crystals, and when the virtues most highly esteemed, whether in man or woman, were calligraphic excellence, poetic skill and the art of judging between precious perfumes. In architecture the Heian epoch produced a new type of construction, elaborate and yet austere, planned to weave the design of house or temple into the arabesques of the landscape among which it had been raised. From a central hall, open on all sides to the air, long covered galleries enclosed the garden and terminated in subsidiary pavilions which overlooked the waters of a lake. A famous relic of the Shinden

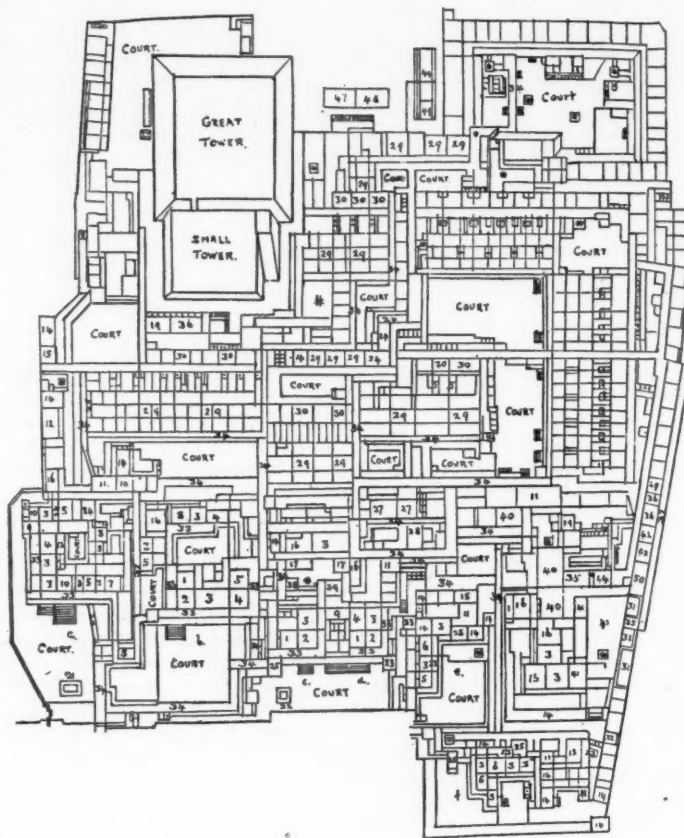
style is the Phoenix Hall (now part of the Byōdōin Temple at Uji), so called because the noble spread of its pavilions and colonnades was thought to resemble the extended wings of the imperial bird in flight.

But the Heian, like many other civilisations, was doomed to disintegrate through its own excess of refinement and sensibility. It was a main-spring of Japanese art: it was also, in most fields, the high-water mark of Japanese cultural development. During the period that followed—one of incessant military turmoil, when the aggressive qualities of the Japanese temperament triumphed, as they have done to-day, over its gentler, more reflective and æsthetic side—the importance of the Emperor declined and his place was taken by a long succession of military dictators. There could be no clearer proof of the respective positions they occupied than the contrast between the Emperor's palace at Kyōto and the imposing Nijō Castle which housed the Shōgun. On the one hand, there is the bleak comfortless elegance of the imperial apartments (where the Emperor and Empress lived the barren lives of a pair of magical puppets)—small, simply designed pavilions round modest courtyards: on the other, the Shōgun's huge fortified residence, a small portion of which, the Inner Palace of the Hori Maru, is illustrated on this page. The great suites of rooms of the castle are rich in painting and carving, by Hidari Jingoro, the Grinling Gibbons of Japan, and artists of the sixteenth century Kanō school whose love of splendour far exceeded their sense of beauty. The screens are riotous with blue-eyed tigers and peacocks and bearded dragons. The Nijō Castle (like the sumptuous shrines of

Nikkō, glowing red against a background of dark green foliage) embodies the kind of *japonaiserie* that would have appealed to Léon Bakst.

In a brief article one cannot hope to do more than touch upon the fringes of so vast a subject. Compared with the proliferation of Western forms and the endless ingenuity of European craftsmen, the achievements of the Japanese architect may seem few and unambitious. He has been limited by his material—wood throughout: but those limitations, incidentally, have also been his strength. He has been content, century after century, to fall back on the same patterns and improve (or attempt to improve) on the same traditional designs. His masterpieces have been produced, not by boldness of conception (such as we find in Peiping) but by a delicate regard for detail—for the beauty that lies hidden in the slant of a curving roof, the impression of dignity that can be conveyed by an exact study of proportions.

Professor Sadler's history referred to above is the work of a scholar and of an enthusiast. But his book is more than a chronicle. He throws some interesting sidelights on the Japanese character as that character has been evolved during long periods of self-sufficient isolation, interrupted by short lively spells of acquisition and assimilation which have stimulated the Japanese mind yet, at bottom, left it fundamentally unchanged. That his monograph should appear at the present time is strange and tragic. But the ferocious chauvinism of Japan's military leaders need not blind us to the more sympathetic and humane aspects of the national tradition upon which they have been reared.



An overwhelming example of the tradition of militarism in Japan: Edo Castle built early in the seventeenth century by a Shōgun or generalissimo. The illustration shows only the inner palace with the suite for the Shōgun's family (a), living rooms (e), audience chambers (b and c), and guest suites (d). The numbers indicate: 1. Dais chamber. 2. Lower dais. 3. Ante-chamber. 4. Third chamber. 5. Sitting room. 6. Living room. 7. Bed chamber. 8. Dressing chamber. 9. Secretary's room. 10. Guest chamber. 11. Tea room. 12. Kettle room. 13. Cake room. 14. Store room. 15. Kitchen. 16. Pantry. 17. Scullery. 18. Oil room. 19. Messengers' room. 20. Lady Councillors' room. 21. Cooling pavilion. 22. Earthquake refuge. 23. Ballroom. 24. Common room. 25. Tamari. 26. Liquor room. 27. Costumiers' room. 28. Okiyo costumiers' room. 29. Upper Tsubone. 30. Lower Tsubone. 31. Seal. 32. Gate. 33. Trikawa. 34. Corridor. 35. Guard room. 36. Maids' room. 37. Maids' corridor. 38. Lantern room. 39. Copper jar room. 40. Ladies' apartment. 41. Earth-floored space. 42. Charcoal store. 43. Tga guard common room. 44. Tga guard quarters. 45. Men's room. 46. Hirelings' room. 47. Palanquin house. 48. Firewood store. 49. Tower guard quarters. 50. Present room. 51. Key-guard room. 52. Permit room.



## STATION IN ESSEX

### Stanley Hall, & Easton and Robertson

*The platform of this station combines strength with a grace in the sweep of the canopies which is seldom met in concrete work. The lighting is by pavement lenses let into the canopies. The concrete work is painted in two shades: a greyish off-white and a pinkish off-white.*

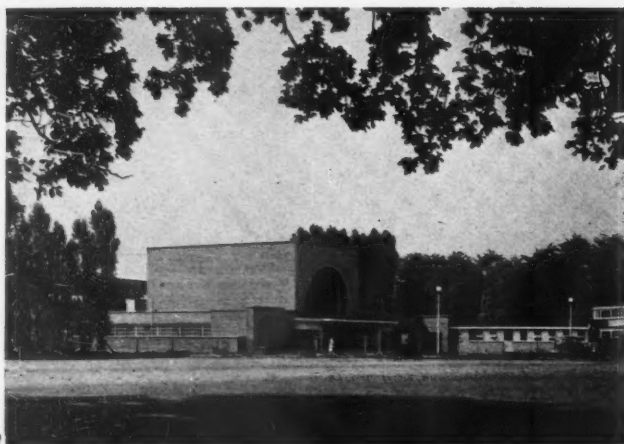
**GENERAL**—This is a joint L.P.T.B. and L.N.E.R. station, combined with a sub-station. The two were originally intended to form one group. Ultimately, however, the sub-station was moved to an adjacent site. This got rid of a difficulty of composition, since the height and bulk of the sub-station was of necessity greater than the station itself would have had any excuse for attaining.

An embankment carries the track and separates two sets of playing fields fringed with Lombardy poplars. The station butts up against the embankment and stands at the end of its forecourt which also provides a terminus for buses.

It was built by the L.P.T.B., but it was the express desire of the L.N.E.R. that it should be clearly distinguishable from L.P.T.B. stations. The not-too-easy task of deciding how a similarity could be avoided to one or other of the varied Underground stations was spared by a decision to adopt the barrel vault as the theme, with some sort of allusion in general handling to King's Cross, one of the original L.N.E.R. stations.

This very dominating condition apart, there were no special limitations imposed on design. In its working out the scheme had the advantage of Frank Pick's critical interest, of the repertory of closely studied details evolved by the architects associated with the L.P.T.B., and, of course, of full co-operation with the Board's engineers.





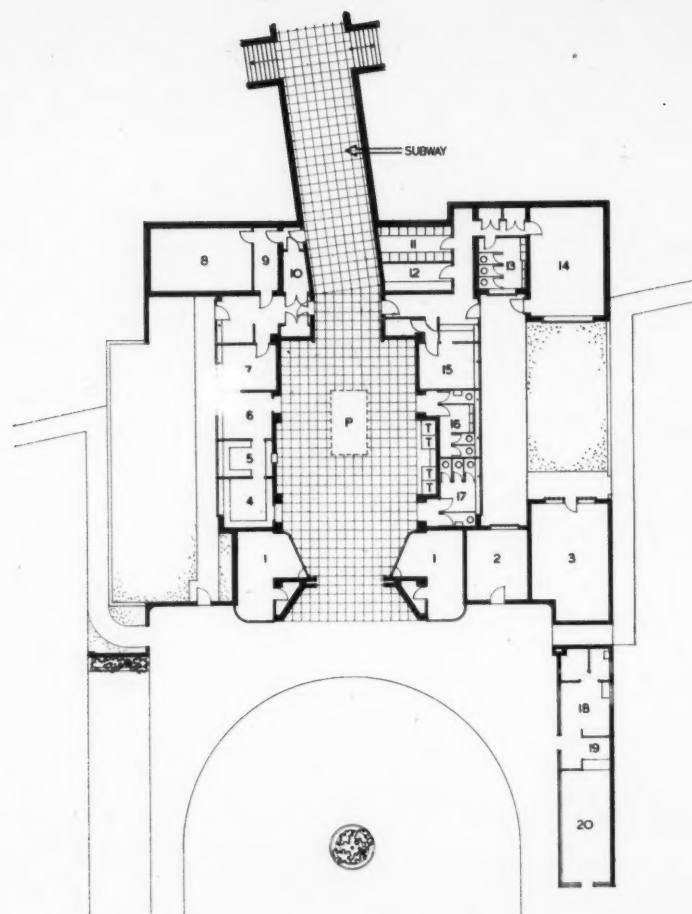
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|-----------------------|----------------------|------------------------|
| 1. STALL              | 9. CONTROL ROOM      | 15. YARD MASTER        |
| 2. PUBLIC CYCLES      | 10. SWITCH ROOM      | 16. MEN'S LAVATORIES   |
| 3. STAFF CYCLES       | 11. LOCKER ROOM      | 17. WOMEN'S LAVATORIES |
| 4. LEFT LUGGAGE       | 12. LAMP ROOM        | 18. KITCHEN            |
| 5. TICKET STOCK       | 13. STAFF LAVATORIES | 19. SERVING            |
| 6. CLERICAL STAFF     | 14. TRAINSMEN'S MESS | 20. CANTEN             |
| 7. UNIFORM STAFF      |                      |                        |
| 8. TELEPHONE EXCHANGE |                      |                        |

**PLAN**—A barrel vault necessarily exercises a dominating influence on the plan, and the arrangement of the customary service rooms round the booking hall is conditioned by it. Generous dimensions are called for to make such a shape really effective, and the principal problem was to achieve them on a comparatively small scale. A more straightforward handling of the barrel vault by making it the structure and showing it as such externally was at first considered, but had, for various reasons, in the end to be abandoned, with the result that now in the exterior view of the front, a certain thinness makes itself felt at the foot of the vault. The group falls roughly into three parts: station proper, platforms, and sub-station.

**STATION**—The station proper is a steel-framed building. The facing bricks are rebated to give recessed joints. The colour is uniformly that of old stock brick. There is a black, frost-resisting tiled front to shops and entrance. The windows have concrete or metal frames. The arch opening of the front is provided with thick glass between concrete ribs. The characteristic London Transport mast which was part of the design was omitted till after the war. A canteen on the west side of the courtyard for the use of busmen was added later.

*The main aesthetic problem for the architect was to combine in this joint L.N.E.R. and L.P.T.B. station features that would link it up with existing L.P.T.B. stations with others different from them at first glance. The latter was stipulated by the L.N.E.R. The theme chosen, therefore, is one never yet used in modern London stations: the barrel vault. The architect wished to show it in the exterior of the building as well, but this plan had to be given up. Between the station and the main road is a long forecourt for buses, visible on the right of 2.*

## STATION IN ESSEX



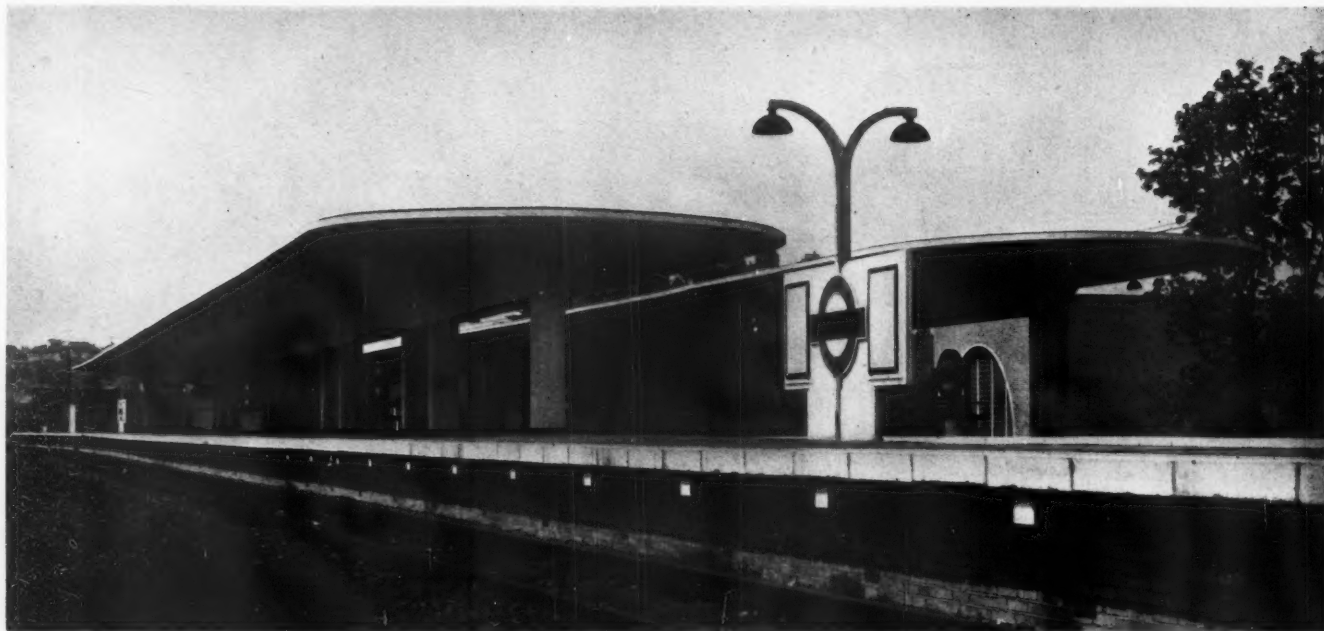


**INTERIOR**—The vault is rendered and was designed to be covered with a new type of tile, first shown at the New York World's Fair, which is sound-absorbing, not too dirt-collecting, and produces a pleasant surface. Importation of these proved, however, impossible for the time being. The floors are terrazzo tiles in public parts, tiles, wood blocks or concrete in others.

**PLATFORMS**—The special feature of the platforms is the concrete canopy roofs, the design of which received a good deal of consideration. They create, as they were carried out in the end, a feeling of lightness and elegance which is rarely met in concrete structures. The roofs drain to the centre, the rain water being taken down through the columns which are grouped in pairs at nine feet centres, the large span being twenty-seven feet. Pavement lights are inserted in the canopies. All the concrete work is painted with cement paint in two shades of off-white which has a little grey and a little pink in it. The casting of these roofs was a job of considerable difficulty owing to the vibration transmitted to the shuttering by passing trains.

**SUB-STATION**—The sub-station is built of similar materials to those of the station. The only problems here were the treatment of openings, roof-lights and canopies. The construction of the retaining wall which replaced the railway embankment at this point was a task of considerable difficulty, since it had to be done while the tracks were in constant use.





5 and 6, the sub-station with the station platforms in the background. 7, the platform with the standardized L.P.T.B. lamp standards, but the new and bold shape of the concrete canopies.

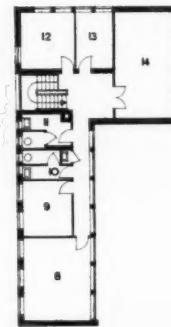
## WORKS OFFICES

J a n e D r e w

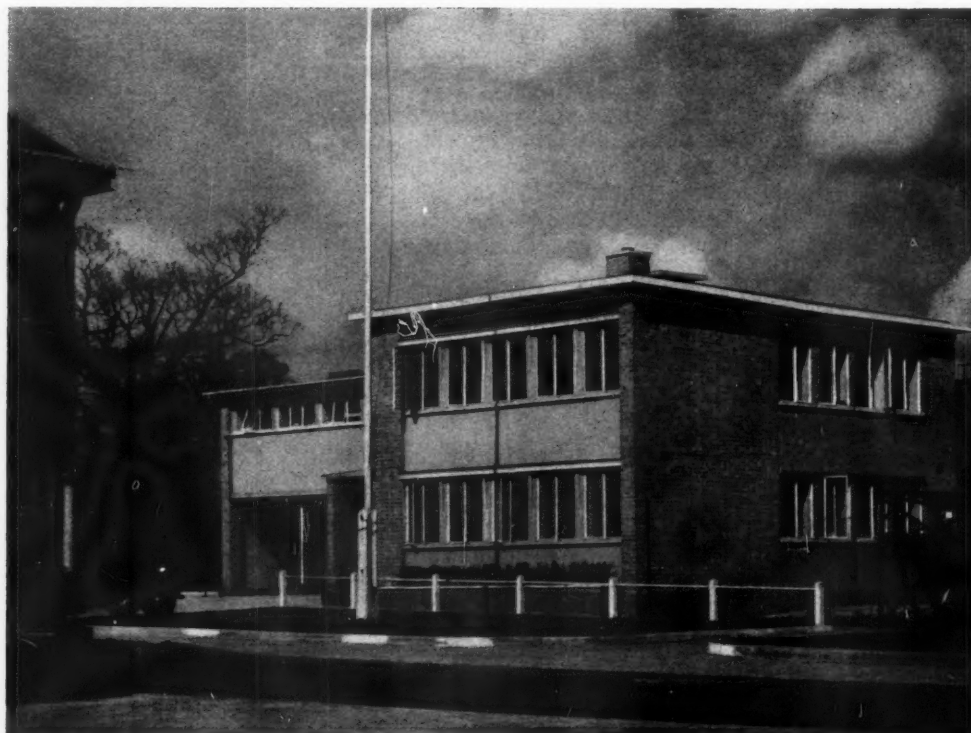
This building is the office block of a yacht works in Middlesex. It contains general office, enquiries office, the offices of director, secretary and works manager and the Board Room. In the wing on the left of the photograph is the garage on the ground floor, drawing office, drawing office store and cloak rooms on the first floor. The building is constructed in 13½ in. brickwork, faced with first quality London stocks. Two south panels of walling, namely that containing the windows of the general manager's room, hall and Board Room in the main block and the drawing office block wing, are cement rendered having a smooth faced cream distemper finish. Green striped sun-blinds, umbrella-shaped, open out over the south windows in the main block on both floors.

The floors and flat roof are of pre-cast reinforced concrete slab construction and where the roof span is narrow, as over the drawing

office wing, the fall in the roof shows itself in the slightly pitched angle of the ceiling below. Central heating is installed throughout.



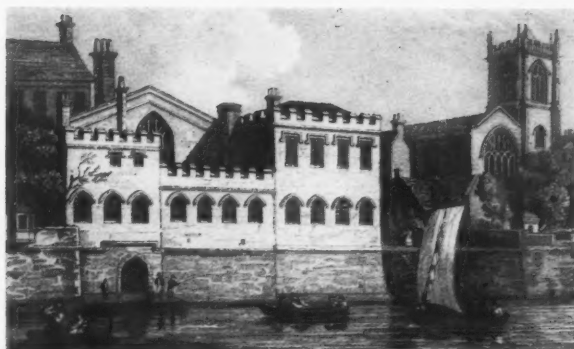
1. HALL
2. GEN. MANAGER
3. DIRECTOR
4. TYPIST
5. DIR. LAY.
6. BOILER
7. GARAGE
8. DRAWING OFFICE
9. STORE
10. MENS LAV.
11. WOMENS LAV.
12. DIRECTOR
13. SECRETARY
14. BOARD ROOM



# BOMB DAMAGE TO NOTABLE BUILDINGS

## YORK

**THE GUILDHALL** was a dignified aisled hall with ten octagon oak columns and an almost flat roof enriched with carved bosses. Built in the middle of the fifteenth century by the City of York in conjunction with the Guild of St. Christopher, it passed entirely to the City when the Guild was dissolved under Edward VI. As an example of mediaeval timber construction it was outstanding, and had recently been put into perfect repair by the City authorities. Only the masonry shell and a skeleton of charred timber survive. Behind the Hall and overlooking the Ouse was a range of buildings which have also been mostly destroyed. These were partly ancient but were much extended in 1810 to provide a Council Chamber, Record Room and other offices. These buildings are well seen in the engraving, with the flat gable of the Guildhall behind them and St. Martin's Church (also burnt: see next page) on the right. The large photograph shows the fire on the night of April 28, seen from the Ouse Bridge. Below is the entrance to the Guildhall from its forecourt with the burnt-out interior visible through the window.





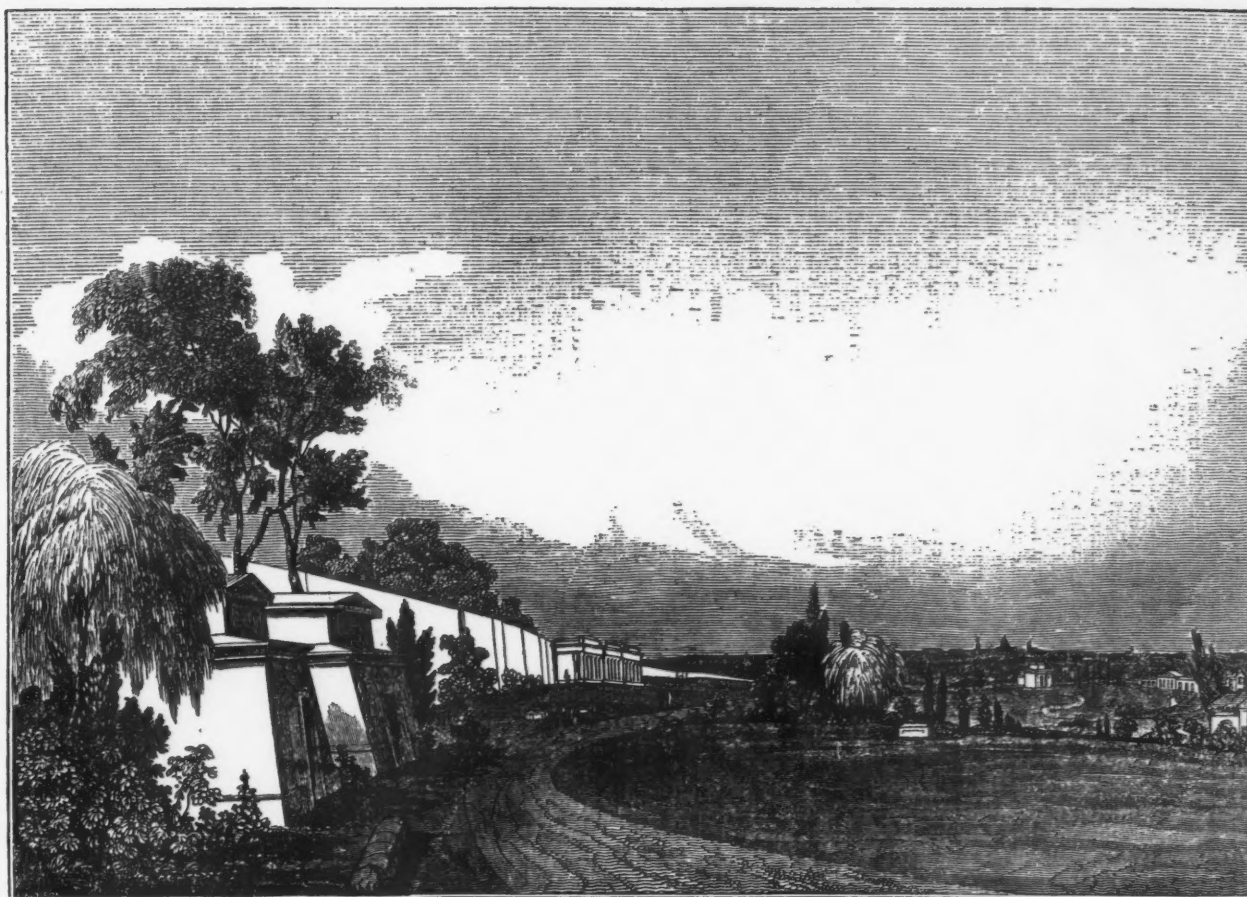
Below, left, is another view taken during the fire which destroyed the Guildhall (see preceding page). It shows the Council Chamber alight. Below, right, is **ST. MARTIN'S CHURCH**, Coney Street, close to the Guildhall. It was a vigorous piece of fifteenth century Gothic with continuous nave and chancel and a tower at the south-west. It had its original low-pitched roof, with carved bosses, and a few worthy seventeenth

and eighteenth century monuments. The east end faces Coney Street, and much of the ornamental work here dates from a restoration of 1853-4. The projecting clock, described as an "illuminated electric" clock, was put up in 1856 to replace one dating from 1668. The two photographs show the east end of the church from Coney Street and from inside. The west end and tower are seen in the engraving on the preceding page.



No. 46, **BOOTHAM**, was one of a number of fine Georgian houses which line the road leading outwards from Bootham Bar. The interior contained a good staircase of c. 1720. The house received a direct hit and was practically demolished.

**Y O R K**



The Kensal Green Cemetery in 1834. From the Penny Magazine.

## Victorian Necropolis

### The Cemeteries of London

By R. P. Ross Williamson

THE stench of London in the first part of the nineteenth century was appalling. Cesspool drainage, insufficient scavenging of the streets, the use of the Thames as a common sewer, were some of the more obvious contributors to the general unpleasantness. But there was one particular element in this stench which was to cause increasing embarrassment to the citizen as the century progressed because its origin was unmistakable and could be confused, even by the most genteel observer, with nothing else. Various descriptions in contemporary reports as an emanation, a miasma, an effluvium, a mephitic vapour, it was the chief reason for the remarkable ill-health of the Metropolis and, indeed, of all large towns, at that time, bringing the ever-recurrent cholera, the low fever, the vertigo and the feeling of depression round the heart and lungs so familiar to that supposedly robust age. It was the stench of putrescent corpses.

In 1842 there were 218 acres of intra-mural burial grounds in London. They were, for the greater part, the ancient parochial grounds which had been in continuous use for centuries; St. Paul's Churchyard, for example, had been used since Roman times. It was computed that 44,355 bodies were buried in them every year.<sup>1</sup> And since the great city was still growing, this figure was bound to increase. It was quite clear, from this grizzly arithmetic, that something would have to be done. Something had been done, privately,

in the few years previously by the forming of joint stock companies to run comparatively large cemeteries outside the closely built-up areas. Kensal Green, opened in 1833, was the first of these, with Norwood following in 1838, Highgate the next year, and Abney Park, Nunhead and Brompton in 1840.

Something else had been done, of course, for a long time before this, also in an unofficial way, by sextons in charnel pits in the least frequented corners of graveyards. Those fires at night and the export of ground-down bones to the market gardens of the Thames and Lea valleys had helped to make room for the latest tenants in burial grounds which had slowly grown into hills, bursting the walls and darkening the windows of the houses with which they were invariably surrounded. Although the scandal of the Resurrectionists, the exploits and subsequent exposure of Burke and Hare, had made too rapid exhumation a risky expedient, the persistent demand for room for yet more burials called for drastic measures. The arduous and exigencies of their lives seem to have turned these sextons and their creatures, the grave-diggers, into a bold and callous band, immune to sensibility and continually in a state of semi-drunkenness. The whining grave-digger, pale and ghastly of countenance, "throwing himself into the attitude of begging for drink," makes a frequent appearance on the outskirts of the early Victorian funeral. *The Weekly Dispatch* of September 30, 1838, describes St. Giles's churchyard, which seems to have been fairly typical of London burial grounds at that time.

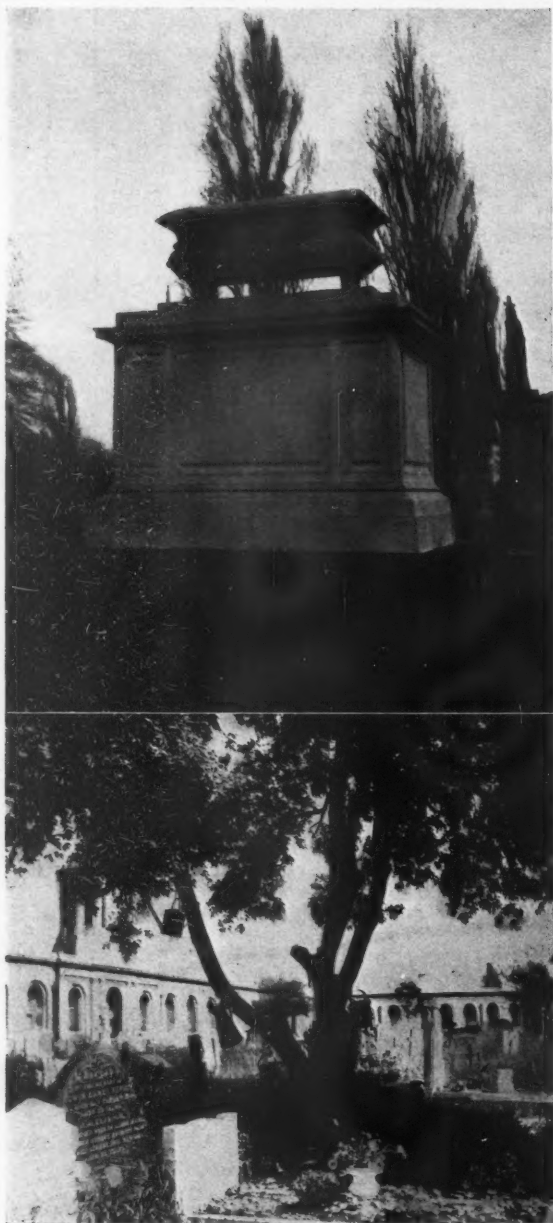
"What a horrid place is Saint Giles's churchyard! It is full of coffins, up to the surface.

Coffins are broken up before they are decayed, and bodies are removed to the 'bone house' before they are sufficiently decayed to make their removal decent. The effect upon the atmosphere, in that very densely populated spot, must be very injurious. I had occasion to attend the church with several gentlemen, on Tuesday; being required to wait, we went into this Golgotha; near the east side we saw a finished grave, into which had projected a nearly sound coffin; half of the coffin had been chopped away to complete the shape of the new grave. A man was standing by with a barrowful of sound wood, and several bright coffin plates. I asked him 'Why is all this?' and his answer was, 'O, it is all Irish.' We then crossed to the opposite corner, and there is the 'bone house,' which is a large round pit; into this had been shot, from a wheelbarrow, the but partly decayed inmates of the smashed coffins. Here, in this place of 'Christian burial,' you may see human heads, covered with hair; and here, in this 'consecrated ground,' are human bones with flesh still adhering to them. On the north side, a man was digging a grave; he was quite drunk, so indeed were all the grave-diggers we saw. We looked into this grave, but the stench was abominable. We remained, however, long enough to see that a child's coffin, which had stopped the man's progress, had been cut, longitudinally, right in half; and there lay the child, which had been buried in it, wrapped in its shroud, resting upon the part of the coffin which remained. The shroud was but little decayed. I make no comments; every person must see the ill-effects of such practices are not allowed to continue."

The sale of coffin wood and metal coffin furnish-

<sup>1</sup> A Supplementary Report to Her Majesty's Secretary of State for the Home Department from the Poor Law Commissioners on the Results of a Special Inquiry into the Practice of Interment in Towns, 1843. (Written by Sir Edward Chadwick, of Poor Law reform fame.)





The two Royal interments at Kensal Green confirmed the fashionable practice of burial in the new cemeteries. The tomb of Princess Sophia, daughter of George III, is shown in the upper picture. The one below is not in the Balkans or Middle East but in Brompton, where the privately owned watering cans, chained to the trees, common to all the cemeteries, are in especial profusion.

ings had become recognised minor industries in the lower world, perhaps supplying an incentive to take up their unhealthy trade.

Four years afterwards—in 1842—Parliament appointed a Select Committee to go into the whole question of Intra-Mural Sepulture,<sup>1</sup> and this was followed by Sir Edward Chadwick's Supplementary Report in 1843<sup>2</sup> in which an estimate by Dr. Lyon Playfair, M.P., is quoted: That a quantity of 2,572,580 cubic feet of gases were emitted from the annual interments of the Metropolis, "the whole of which, beyond what is absorbed by the soil, must pass into the water below or the atmosphere above." No wonder the workmen saw the mist at dawn hanging above the neighbouring graveyard, the bird-fancier was obliged to send his goldfinches to the country for frequent holidays, and the dwellers in the crowded tenements bordering the City burial grounds had an odd taste in their mouths in the heavy

<sup>1</sup> See its report, *Health of Towns (Effect of Interment of Bodies)*, 1842.

<sup>2</sup> A Supplementary Report on the Results of a Special Inquiry into the Practice of Interment in Towns, 1843.

evenings before rain. Both these reports, besides *Gatherings from Grave Yards*, by G. A. Walker, 1839, a private publication by a London surgeon which did much to accelerate burial reform, are recommended to students of the macabre. Eight years later Parliament acted and the Burial Authority for the Metropolis was constituted, empowered to close intra-mural churchyards, lay out new cemeteries in the suburbs and to take over others, like Kensal Green.<sup>3</sup> In 1852 a further Act was passed implementing the powers of the original Act, which is still the principal Burial Act, notwithstanding some fourteen further Acts passed since then.

These new cemeteries took as their model the Père Lachaise cemetery in Paris, considered to be the most satisfactory example of the French reformed burial ground. Paris had been faced with the same problem as London, but had tried to solve it in 1765, when the Parliament of Paris ordered the closing of all the churchyards within the city and the establishing of cemeteries at Père Lachaise, Montparnasse, Montmartre and Vaugirard. A planned system of interment, properly laid out pathways, and an absence of obvious crowding were the chief advantages of these new burial grounds over the old ones. We may claim that Kensal Green, Highgate and Nunhead differ as much in appearance and character from the Parisian cemeteries as they do from the old city graveyards—from Bunhill Fields, for example—yet it is to France that acknowledgments must go for the complete change of attitude towards the cemetery in the thirties and forties of the last century. It was no longer to be regarded, like the one in *Bleak House*,<sup>4</sup> as "a beastly scrap of ground which a Turk would reject as a savage abomination, and a Caffre would shudder at. . . ." No longer was it "a hemmed-in churchyard, pestiferous and obscene, whence malignant diseases are communicated to the bodies of our dear brothers and sisters who have not departed," but a pleasant place of trees and grass, dry paths and decency. Cemetery design became a polite topic and the great Loudon published a book on it.

Alas, it was his least and last work. Before a year had passed his subject, as a reviewer in the *Quarterly Review* for 1844 remarks, had become to him a stern reality. Nevertheless, it is an exhaustive work, like all his others: minute instructions for the correct setting-up of stones, the draining of paths, the construction of coffins, are appended, as well as a list of two hundred species of trees considered suitable for planting in cemeteries and churchyards. Evergreen trees with needle leaves and pendant branches peculiarly well adapted for being used to droop over monuments are the Nepal Juniper, the Pendulous Red Cedar, the Drooping Arbor Vitæ. Fulham Nursery prices are quoted. On the whole Loudon objects to planting deciduous trees: "Fastigate conical dark, needle-leaved evergreens shade much less ground, produce much less litter when the leaves drop and, by association both ancient and modern, are peculiarly adapted for cemeteries." It was a place, now, where a good memorial showed to advantage, where the extollation of virtues, the in consolation of grief, the recountal of good things done in trust for better things to come, might be recorded for the edification of all. It became worth

<sup>3</sup> Cf.: *Burial Reform and Funeral Costs*, Wilson and Levy, 1938.

<sup>4</sup> This was the additional burial ground of St. Mary-le-Strand in Russell Court, Catherine Street, reputed to be the most overcrowded in London. It was not closed until 1853. Cf.: *Return of Burial Grounds in the County of London*, Mrs. Basil Holmes, 1895.

while to invest in a family mausoleum of the finest stone. It was usually Portland; York and Bath occasionally, but eighty-five per cent. of the stone used in the new cemeteries in the first twenty years after their opening was stone from the Isle of Portland. As often as not they were painted as a preservative against the notorious metropolitan atmosphere we read about in Dickens. Later, as the growing confidence and wealth of the Victorian Age made itself felt in every way, we find Portland giving way to the granites from Scotland and stern Egyptian mausoleums are set up at a cost of a thousand pounds apiece (they would cost three times as much to-day). They are, with their polished surfaces, defying decay for ever, perhaps the most impressive witnesses to the ideal of value for money that the Victorians have left us. The royal tomb of the Duke of Sussex in Kensal Green probably established, if it did not create, the fashion for granite which lasted, expensive though it was, until the clean, cheerful Carrara or Sicilian marble, so easy to work, so cheap to import, came to torment and dazzle the fastidious eyes of the Nineties. For nearly half a century the sea-ports of Aberdeen, Peterhead and Stonehaven were doing a steady trade in the despatch of the sober greys of Rubislaw, the pinkish reds of Corrennie, the pepper-and-salts of Kemnay, and the dark reds of Blackhill to the Port of London. Even to-day granite is considered the best sort of memorial, although most of the quarries which supplied the Victorian demand are no longer working or have been turned to other uses, and the favourite "Balmorals" and "Ballaters" come—or used to come before the war—from Finland, Norway and Czechoslovakia.

To stand to-day beside these granite monuments in Kensal Green or Highgate, commemorating, perhaps, a general, late of the army of Bengal, a governor of some far province, a merchant of London, is to realise very powerfully the full might of Victorian upper class society and its tremendous confidence. Never can God have loved a people more.

Let us consider the funeral cortèges of these great men, setting out from the smoke-palled squares and terraces on their last journeys, the velvets and the plumes, the professional mourners, the *gros de napes* bands, the gloves and the extravagant grief. Think, too, of the upturned eyes of the basement dwellers as the slow-moving shadows filter through the area railings, and the crossing sweeper snatching off his little peaked cap at the approach of Death.

There is no doubt that the Victorian upper class funeral had a salutary effect on the lower orders as, indeed, their tombs should have a salutary effect on some of us to-day. When we contrast the soft-creams of the Clipsham and Ketton stones, the dove-grey Hopton Wood, the grey-blue Forest of Dean, so much in favour in the Twenties for tombstones and memorials, we see what a falling away there has been in our time. They represent a reaction from the shrill Carrara, as Carrara in its day was a break-away from the sombre granites. They are lovely stones, making fine and virile buildings in their own localities, but when they are brought away and used in a London cemetery, how unfavourably do they compare with their Victorian neighbours. How great again, by contrast, becomes our appreciation of Portland, London's chosen and tried favourite! Granite was self-assured, Carrara was self-assertive, but how otherwise than self-conscious can we describe these pathetic imitations of the School of Eric Gill!









The tomb on the left is not in some rural "God's Acre," but in Abney Park, Stoke Newington. The weeping willow was a favourite early nineteenth century motif throughout English cemeteries. Loudon, practical as ever, advises the planting of the species in all burial grounds. On the other hand he thought poplars unsuitable, their Gothic crowns repeating to the point of tedium the spires of the chapels which he hoped to see in all cemeteries. Yet the poplar is the commonest tree in the London cemeteries—see the eminently characteristic top picture on the preceding page (Abney Park). Lime trees are the dominant motif of the two photographs to the right on this page, but lime trees treated in different ways. At the South Metropolitan Cemetery, South Norwood, they form a soothing background for the comfortable paraphernalia of interment; at the Willesden Jewish Cemetery they are so stylised by pruning that they might easily have come out of some modernistic stage-setting.

## SCENERY

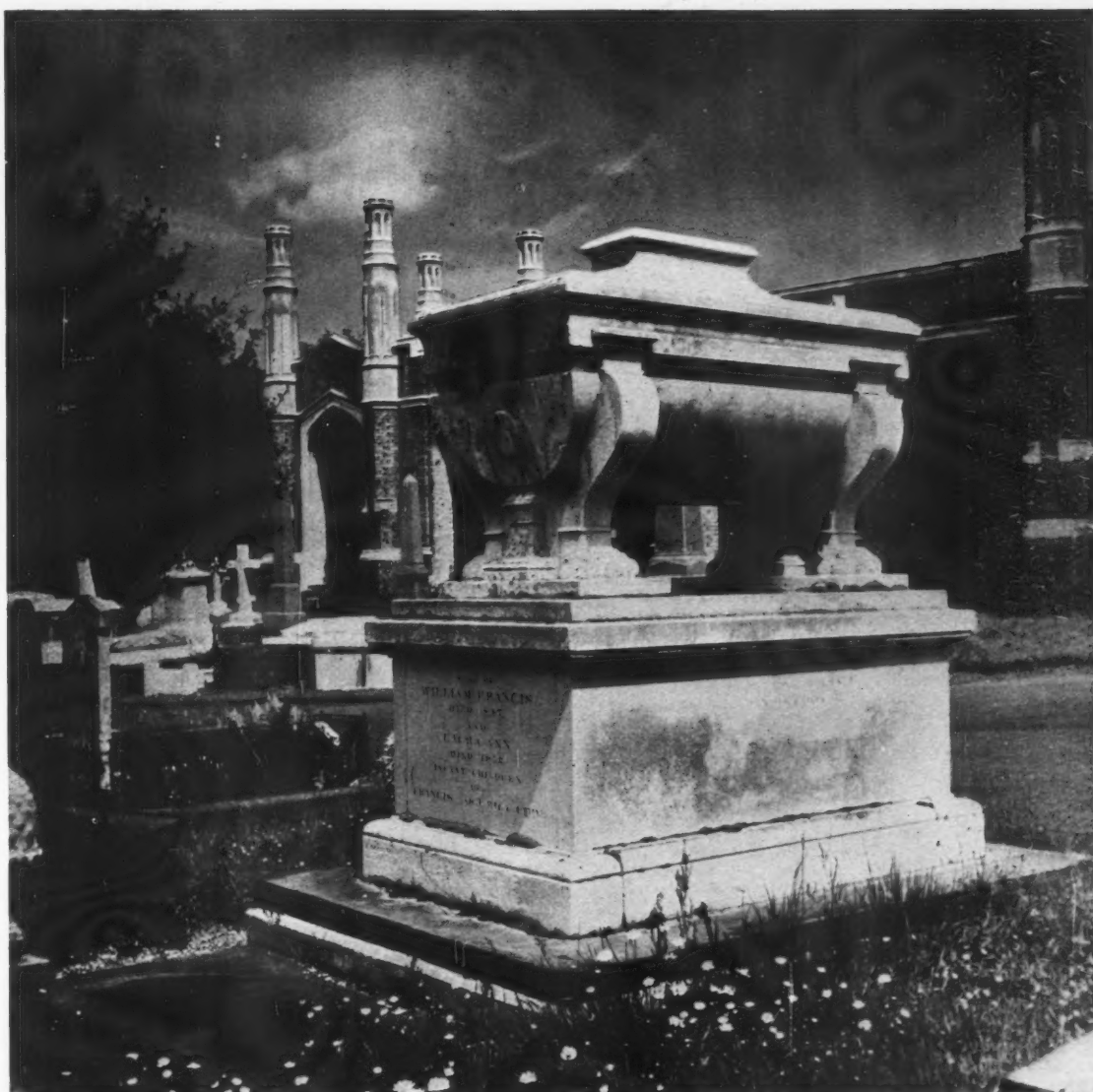
## ARCHITECTURAL SETTING

The cemeteries you see here were laid out just about a hundred years ago. Private speculations in the beginning, they were an answer to the public demand for something more decent and more sanitary than the three hundred or so burial grounds, many of them filled several times over, and all of them in a thoroughly disgusting state, which had been the repositories of London's dead since mediæval times. Kensal Green, opened in 1833, was the first of these new cemeteries. Like the others, it was modelled on the lines of Père Lachaise in Paris. It contains two Royal tombs: those of the Duke of Cambridge and the Princess Sophia—illustrated on page 88—mute but sympathetic witnesses to this new sensibility regarding one's last resting place. The influence of Kensal Green on all the other large London cemeteries—and most of the provincial ones as well—is apparent, but there is something in the subtle union of the formal and informal which one never finds in the continental cemeteries. The intimacy of the country churchyard, its meadow grasses, wild flowers and ivy, together with the extraordinary variety of the protecting trees, is countered by the discipline of Portland and Rubislaw, York and Dalbeattie, in their observance of the Orders or in academic essays in the Gothic.

The picture on the right shows Highgate Cemetery, opened in 1839 and designed by S. Geary, the architect of the short-lived Kings Cross, illustrated in Pugin's *Contrasts*, and James Bunstone Bunning, whose principal works are the Receiving House of the Royal Humane Society in Hyde Park, the Coal Exchange, Holborn Viaduct and Holloway Prison. The cemetery forms, so Mr. Prichett wrote in 1842, "a pleasing and ornamental addition to the hamlet." Its chief characteristic is its elevated position. There are delightful views from everywhere over London and the Surrey Hills. See also the picture on the preceding page, bottom left. By the side of this picture is a rural corner at the South Metropolitan Cemetery, South Norwood, opened in 1838. Its architect was William Tite, the designer of the Royal Exchange.



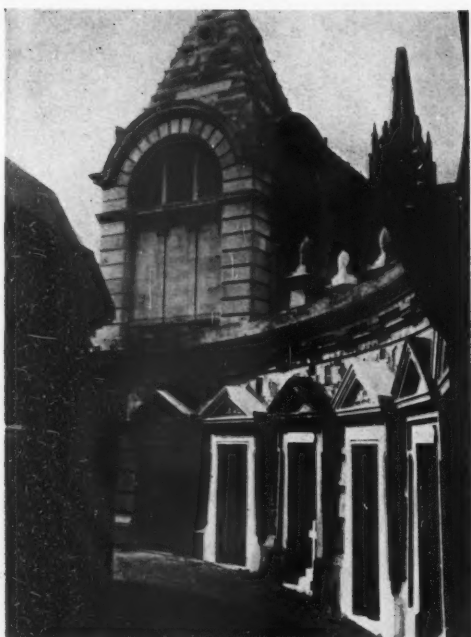




Tite's Perpendicular Chapels at the South Norwood Cemetery are of London stock bricks with Portland stone dressings. They appear here behind a Portland stone sarcophagus of a good classical type, popular with the upper classes until the middle of the last century. The chapel at Kensal Green, below on the left, was built "in a very handsome and durable style" (*Companion to the Almanac*, 1833), not apparently by H. E. Kendall, as supposed, but by Sir John D. Paul, chairman of the General Cemetery Company (see Kendall's Obituary in *The Builder* for 1875). The materials are Portland stone and Roman cement. On the right: the West London Cemetery at Brompton, laid out in 1840, by an otherwise unknown architect called Baud. The architect to Abney Park—illustrated on page 89 top and 90 top left—was William Hosking, professor of architecture at King's College, London.







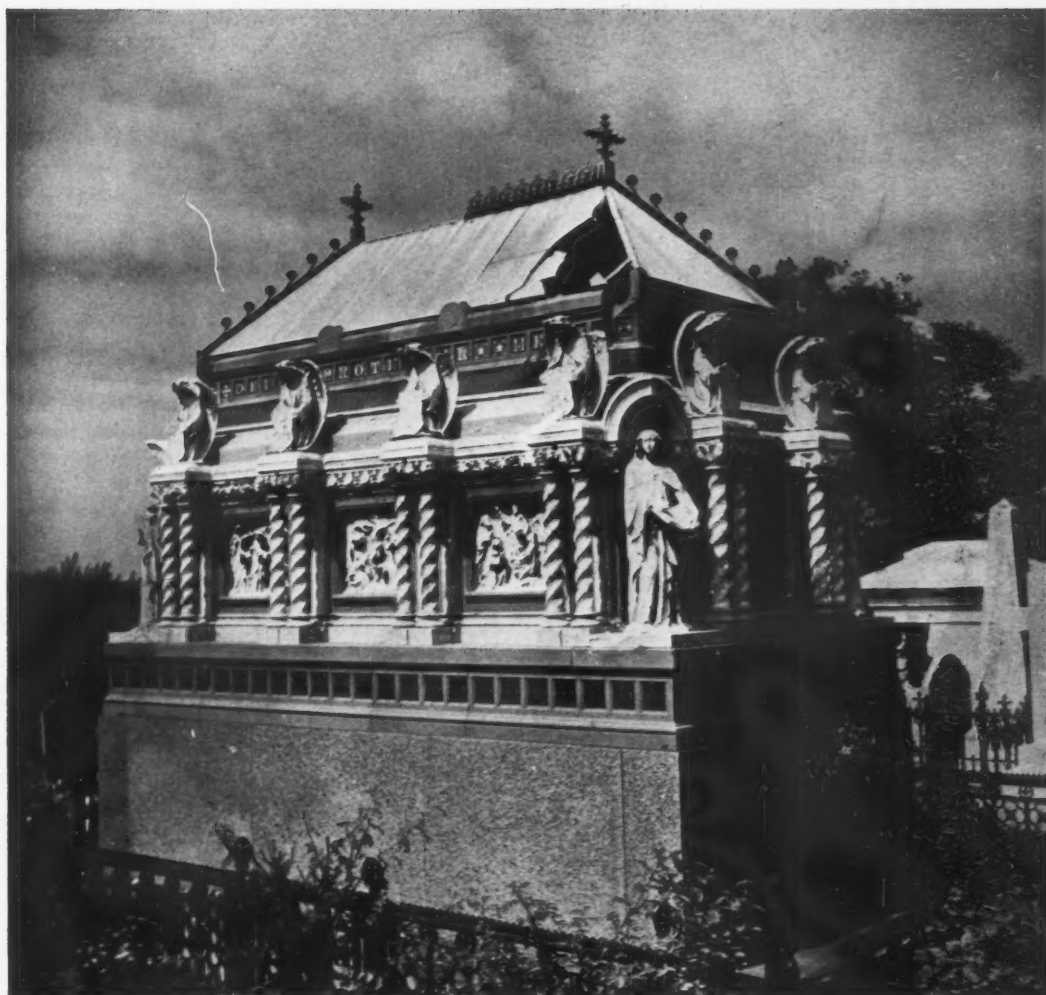
Top: Piranesi at Highgate—the catacombs, perhaps the most spectacular piece of cemetery architecture in London. Two obelisks flank the entrance. Vulliamy's now truncated spire appears behind. Centre: the Italian Renaissance vaults at Brompton, correct but uninspired. Bottom: Early Spring at Kensal Green. The gas works are separated from the cemetery by the Grand Union Canal, which flows beside its southern wall. Canal sounds: the chug-chug of the barge engines, the hoarse cries of the bargees, and the slop of the wash against the bank, combined with the factory noises of coke and machinery from the gas works, are essential to the character of this cemetery.

## M A U S O L E A

The mausolea, shrines and memorial temples on this and the facing page give a fair idea of the diversity of types encountered and a very distinct idea of the fundamental differences between the architectural character of London's cemeteries and those of Paris or Milan and Genoa. The sumptuous Egyptian mausoleum illustrated below was built at Kensal Green to the design of Mr. Dawson to house the earthly remains of Andrew Ducrow, equestrian and circus owner. It cost £3,000; its date is 1836. In strict contrast to this mausoleum are the three top ones of the strip on page 93. Top: The Rogers family tomb at Abney Park, of pleasant quiet Palladian tradition; second: the Gregory tombs of 1833 at Kensal Green, amongst the first to be built in the new cemetery. They appear on the print shown on page 87. Their Arcadian simplicity is even more moving now that grass and trees have grown around them than it was when they were new. Third: James Morison's tomb at Kensal Green. Morison, self-styled the Hygeist, was the inventor of the "vegetable universal medicine," afterwards known as "Morison's Pills," which, all through the 19th century, were extremely popular in the West of England. But not all these tomb houses are classical. As the century advanced Gothic grew in favour. Most of it is very pure, Ile de France, Gothic, producing rather too perfect ecclesiastical dolls' houses like number four of the strip, designed by Thomas Allom (1805-72) for George Dodd (Norwood). Five: The Morris Movement is not well represented but this copper inlaid, copper-roofed casket at Brompton makes one wish there were more.



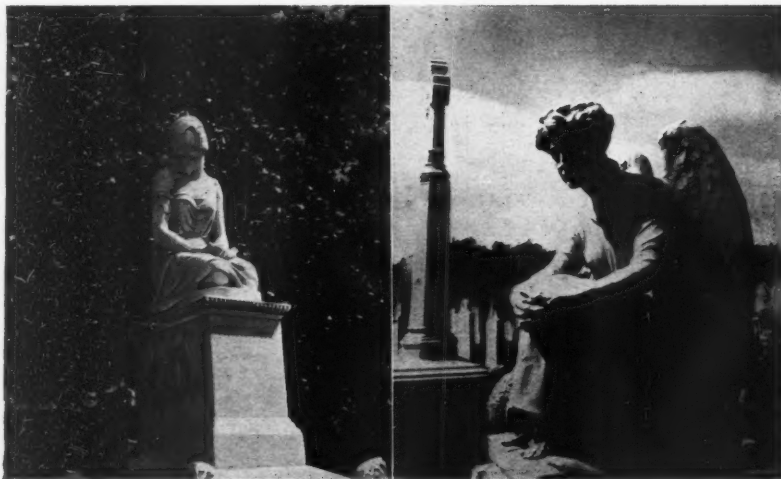
## ARCHITECTURAL SETTING



The shrine is not very frequent either. The Cosmati columns and the panels suggest that the Confessor's tomb in the Abbey was the source of inspiration for Mr. Berens's shrine at Norwood. Of memorial temples the two below give two historically significant versions. Right, the mid-nineteenth century one at Kensal Green, erected to the memory of another quack, John St. John Long, still tells of a strong Adam influence. The sculptor was Sievier, whose best-known work is "Nymph preparing for the Bath" in the Fitzwilliam Museum. In the other monument, in the Greek cemetery at Norwood, academical exactness has been so much a consideration that the incongruity of the Christian symbol is all the more striking.







Although the general impression one receives in the cemeteries is one of orderliness and conformity in design, there are plenty of expressions of individual taste to be found for the searching. But there is nothing outrageous to be discovered by the curious, nothing of the kind that has so often been commented on in descriptions of the Père Lachaise or Staglieno. Works by great artists are few; the names of the lesser hard to find. Timothy Butler who, in 1849, did the tomb of Jackson, the boxer, in Brompton, top right, is one of the few designers whose names we do know. But who, for instance, was responsible for the fine oriental figures which support the Græco-Egyptian canopy above Major-General Sir William Casement, at rest in Kensal Green? The cemetery authorities do not know. To find out more, it would be necessary to consult family records. The two kneeling figures above afford a telling contrast between an early Victorian interpretation of ideal womanhood and the Edwardian conception of the same ideal. The vaguely Flaxman maiden is often encountered in the cemeteries, though not as often, of course, as the standing angel. A pathetic galaxy of these appears on the facing page, side by side with a row of crosses, some plain, some decorated in a typical ornate manner.



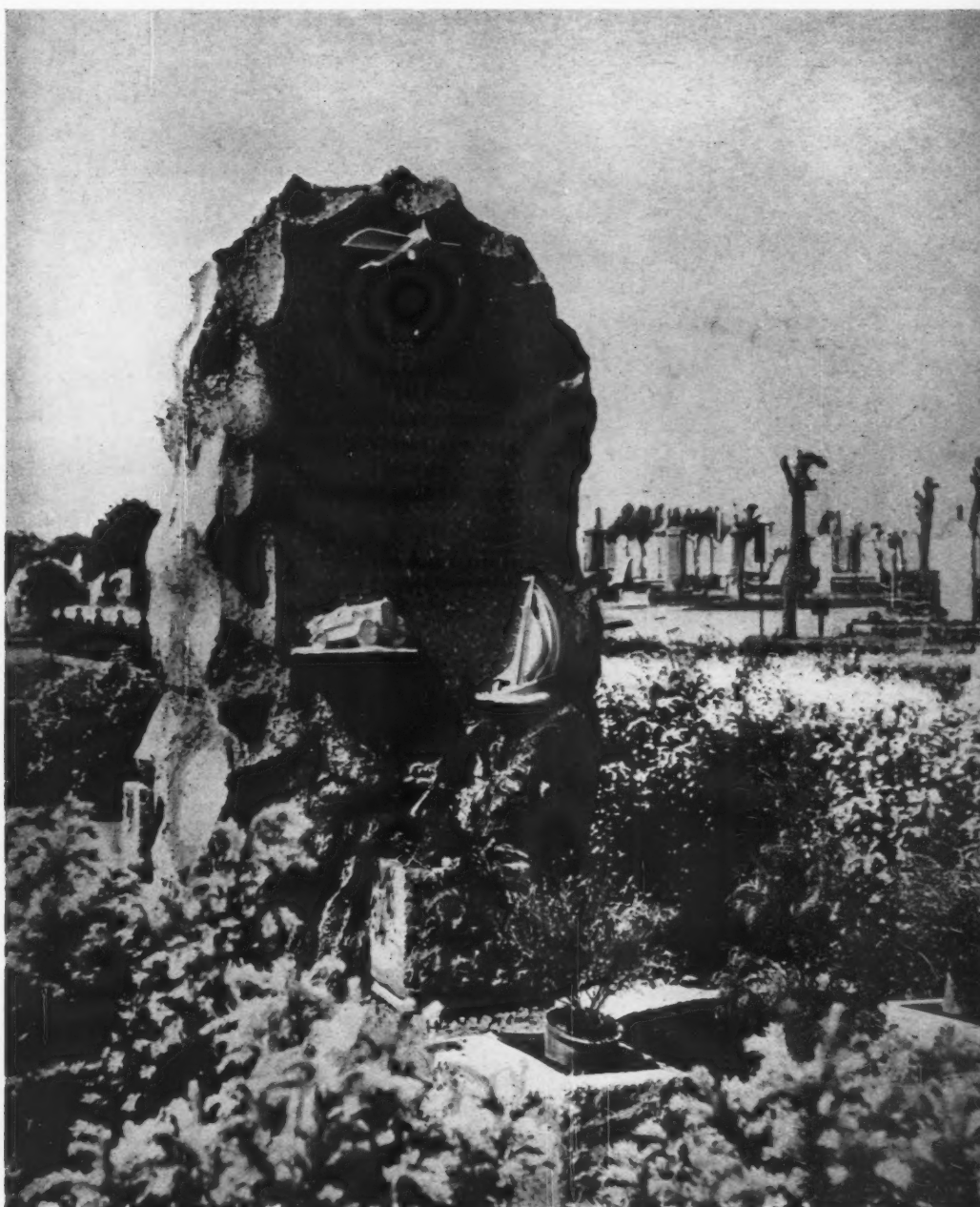
S T A T U A R Y

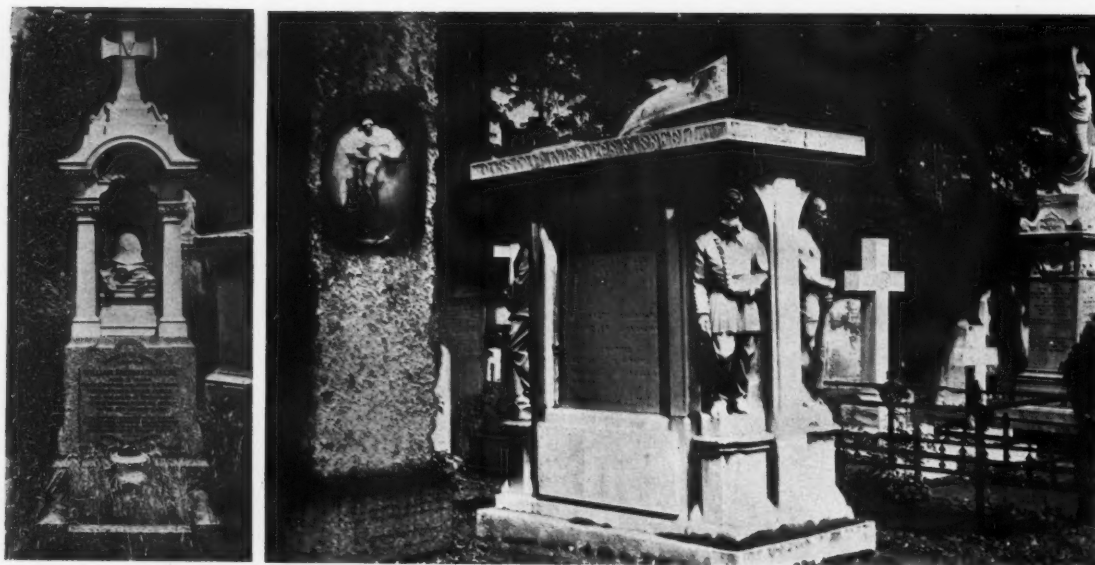




## TOMBS THAT ARE DIFFERENT

Not every executor was satisfied with such general symbols as cross and guardian angel. Every now and then some, it seems, felt that no doubt should remain as to what one's beloved did in their life-time, what they enjoyed, and whom they left bereaved. Thus we find the piano on which fame was won, the horse befriended, the objects of one's affections. Inscriptions are occasionally as unconventional as the masonry. "He barged in, he barged out, and brought sunshine everywhere" (below right). Such monuments are not common; in some of them a wish to be different at all costs may have part, but surely they are justifiable. Once one accepts their message, they put it across more effectively perhaps than many more conventional ones. Whether, on the other hand, a graveyard is the place in which to appear individually distinct, is another and deeper question.





Nothing could be plainer than these allusions: the upturned skiff, in which Robert Coombes became Champion Sculler of the Thames and Tyne, and the helmet placed on the neatly folded uniform of Constable Tyler, late of the Metropolitan Police Force.

## Postscript, 1942

Destruction, so long predicted, came from the skies at last. A Judgment Day setting has here been photographed for posterity, more real in its horrors than any that the seventeenth century conceived with shattered tombs, yawning graves, and sundered cere-cloths in carving and painting. Such symbols realistically portrayed by artists, yet only portrayed, never lost their popularity all through the following centuries. One remembers the wide appeal which Stanley Spencer's huge picture of the Day of Judgment had in the Tate before the War. There has been a considerable amount of destruction in the cemeteries; at Brompton the western catacombs and their contents were blown on to the railway line, at Kensal the Chapel has had to be closed, and at all of them vaults have become unsealed, coffins revealed, epitaphs cracked. The fragments of a gravestone here photographed can be seen at Norwood. They belong to one family, and lie as they fell, as though from the hands of the Great Architect himself. War is not beautiful, nor is death easy, but the burden of each is made lighter by dramatization, and it is exactly this dramatization of death (brought about here by a freak of war), that in a more general way, the grand layout of the new Victorian necropolis was designed to provide. Because the cemeteries dealt with in these pages have not entirely failed in creating this legitimate atmosphere of drama, let it not be forgotten that the environs of London are spotted with hundreds of modern cemeteries, built without regard for picturesque quality or landscape effect, which are utterly unworthy either of the living or of the dead.

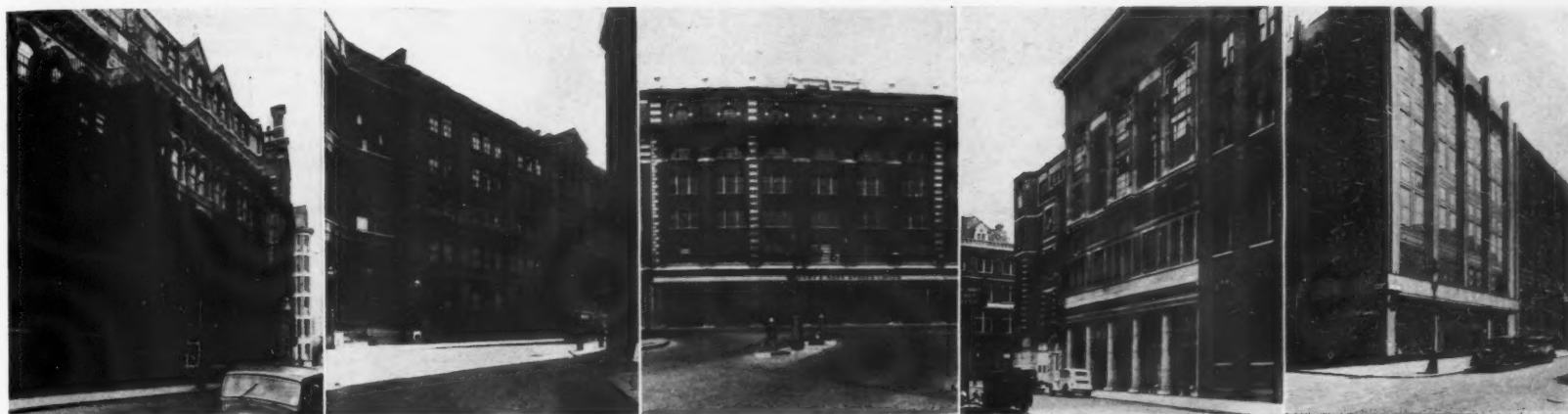




# Treasure Hunt

By Peter F. R. Donner

The pleasures of the antiquarian in disentangling the building history of a mediaeval castle can be enjoyed at home. Supposing you had a job with the Army and Navy Stores, how many phases of the Coburg Style (and the Windsor Style that followed it) would you see every day? Certainly five, if not more. And if you found it worth your while to look carefully at the various facades of which the store is composed, to compare them with each other, with other buildings in the neighbourhood, or with illustrations in books and periodicals, could you not work out with comparatively little trouble, quite a neat and certainly an unassailable building history? You could probably even check your approximate dates by referring to records available on the premises. The author of the *Treasure Hunts* has done all this in order to show what might be done by any reader who happens to be working in one of the many firms or Government departments housed in a similar agglomeration of buildings of divers dates.



## SPECIMEN No. 1



Such a window gives a building away at once as belonging to the Gilbert Scott-Early English phase of the Gothic Revival, probably the sixties. Note the curious mixture of Early English and Italian Quattrocento details.

Here is evidently a building of the Gothic Revival in its Gilbert Scott-Early English phase, the phase of the St. Pancras Hotel, complete with plenty of detached shafts and shaft rings. The St. Pancras Hotel was completed in 1865. In the February *Treasure Hunt* we have seen the same forms



Alfred Waterhouse: *New Universities Club*, 1868.

The relieving arches, round in their inner, pointed in their outer contours, are decidedly of the Florentine Quattrocento, and the



Palazzo Antinori, Florence.

curious idea to replace the shaft which separates the two openings by a pilaster (without therefore giving up the shaft ring) would not have come into the head of the London architect, if he had not known the Italian Renaissance. This, of course, had already been studied by Sir Charles Barry and others in the thirties; but then it had been the High Renaissance, whereas what now appeared was the Quattrocento with its transition from Gothic to Renaissance. Ruskin mainly must be held responsible for the new appreciation of "Preraphaelite" Italian architecture.

## SPECIMEN No. 2



Here even the tracery is of an Italian variety, though the Early English shaft-ring is kept on the Italian pilaster with its Italian capital.

The first-floor windows confirm the impression made by those on the second floor. Again pilasters with shaft rings, again the Italian double arches, but here also the typical tracery of the Quattrocento, a Gothic



Window of the Palazzo Vendramin - Calergi, Venice, and capital of the Bargello, Florence.

motif presented in the idiom of the Renaissance. The recessed panels of the wide pilasters supporting the window arches are incidentally Italian too, natural to the brick-using north of the country. As for the capitals, they are eminently instructive: not at all Early English, but developed from that Italian bastard kind, no longer properly Gothic, but not yet frankly Renaissance, which one finds in such Florentine buildings as the Bargello. An easily accessible place in London for studying such capitals in detail (in their naturalistic, i.e., neither Gothic nor Renaissance detail), is the group of buildings flanking the Holborn Viaduct bridge which was opened in 1869.

## SPECIMEN No. 3

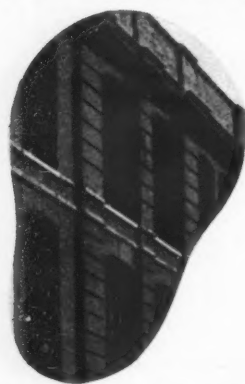
A few lines must be devoted to pointing out an archaeological confusion which appears in the design of the ground-floor windows. At first sight





Italian tracery side by side with the lintels of Northern domestic Gothic—an odd and heretic though forceful effect.

## SPECIMEN No. 4



Utilitarian brick buildings of this kind are hard to date. They may be as early as 1840 or as late as 1890.

## SPECIMEN No. 5



Equally utilitarian and undated with its thin veneer of Italian brick Renaissance.

## SPECIMEN No. 6



W. Wilkinson: From an office building in Bishopsgate, 1861.

the same general arrangement seems to be adopted as on the first and second floors. But the Quattrocento tracery has been harnessed into doing its job side by side with the chamfered lintels known to us from the May Treasure Hunt as a feature of Gothic domestic architecture in France and England. Now these lintels were a favourite with the revivalists of the sixties and occur with equal persistence in large public buildings and small suburban houses. The combination of two such heterogeneous elements is, by the way, not without a forceful crudity, and it is this ponderous sturdiness that constitutes the hallmark of the Mid-Victorian style.

Turning from the Victoria Street façade of the store into Francis Street, you pass some evidently more recent additions, before you reach, towards the break in the direction of the street, a portion of the store, Victorian no doubt, but of so strictly utilitarian a character that exact dating is impossible. Such brick-built warehouses with segment-headed windows and sturdy supports only just disguised as pilasters, were built as early as 1830 and earlier, and still appeared towards the end of the nineteenth century. The closest comparison I could find in old illustrations—and naturally buildings of this kind were not often illustrated—is a warehouse of 1875, by Henry Currey, the architect of London Bridge and Charing Cross Stations.



Henry Currey: Warehouse in Southwark, 1875.

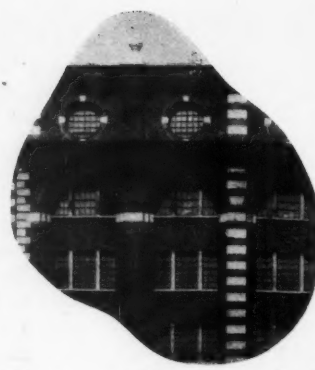
this kind were not often illustrated—is a warehouse of 1875, by Henry Currey, the architect of London Bridge and Charing Cross Stations.

To the right of this extension lies another warehouse, equally utilitarian, yet a little more willing to conceal construction under period detail—detail of the Italian brick Renaissance, which in itself was, of course, functional in character. In London such simplified Italian features can be seen quite often. The warehouse by Thomas Harris, which I propose as a comparison, dates from 1874 and was illustrated in detail in last month's ARCHITECTURAL REVIEW.



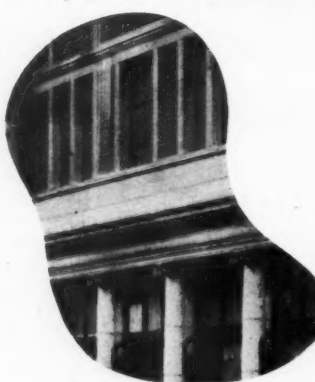
Thomas Harris: Warehouse in Lisson Grove, 1874.

Now here, in the A. & N. Greycoat Place warehouse, we have evidently reached the Georgian Revival of 1900. The alternating brick and stone quoins, the circular attic windows and the ball finials are unmistakable, although the



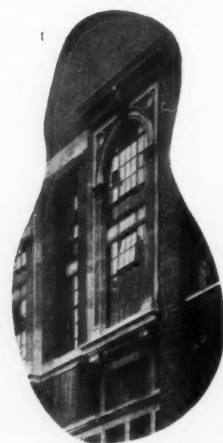
Now we have reached c. 1900. Note the quoins, circular windows and ball finials.

## SPECIMEN No. 7



These unfluted Ionic columns with their bulging cornice are Neo-Georgian again—but the windows above look much more recent.

## SPECIMEN No. 8

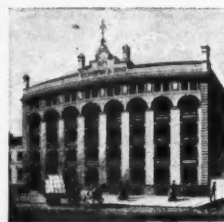


A curious facade. Narrow contemporary looking windows alternate with larger ones of Renaissance derivation, but decidedly personal treatment.

## TREASURE HUNT



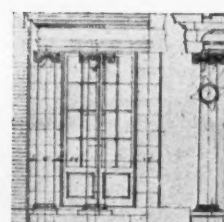
Norman Shaw: Bryanston, 1890.



Henry Currey: Warehouse in Southwark, 1875.

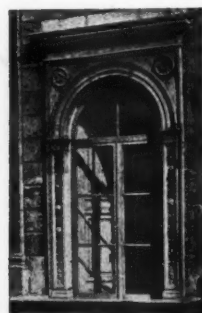
architect has kept so closely to the functional requirements of the warehouse and the nature of his materials that his design appears strikingly similar to that of Currey's equally sound warehouse of 1875. But the motif of the tall arches binding together three floors into one, is used with the new determination of the twentieth century. The sparing use of mouldings and above all the short Tuscan columns on the ground floor with no wall behind, also reveal the real date of the building.

To return to Francis Street, these slenderer and more elegant, but also unfluted Ionic columns with their widely projecting capitals and their bulging cornice must also belong to the Neo-Georgian of Newton and all those who translated his motifs into city architecture. But whether the building belongs to 1900 or 1930, this motif alone would hardly tell. The mezzanine windows above, however, look decidedly as if they might be of to-day. Their completely unmoulded stone dressings, and the relished sharpness of the contrast of stone and brick has so distinct a flavour of the Modern Movement as to exclude anything prior to 1925 or 1930.



Sir Ernest Newton: Drawing for "Kingswood," Surrey, 1912.

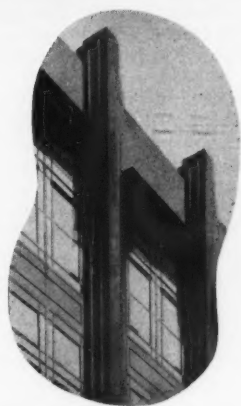
Altogether this building is puzzling. On the top floor the bareness of the brick wall and the elongated unmoulded openings between the main windows confirm 1930. But these windows themselves are neither an accepted feature of 1900 nor of 1930. They are—this is obvious—inspired by Roman palaces of 1500. But the Italian Renaissance has been unpopular with architects ever since 1880 or 1890. Only very few have preferred it to the seventeenth or eighteenth centuries. The designer of this building must have been one of them, and the delicate way in which he has succeeded in combining his period motifs with the precision and economy of the modern style shows him as a man worth knowing.



Rome, Cancelleria, c. 1500.

in which he has succeeded in combining his period motifs with the precision and economy of the modern style shows him as a man worth knowing.

# SPECIMEN No. 9



With this most recent portion of the building we reach again safe ground. These sharply stepped verticals running up all the way and shooting above the roof line are a familiar convention of store and office architecture of the nineteen-twenties in Germany and of about 1935 seqq. in Britain.

The building history thus traced in the motifs of c. 1860, 1890, 1900, 1920 and 1940 can be verified from existing records. The result is seen in the block plan on the right.

Two conventions govern to-day's store architecture: the horizontal and the vertical, the Peter Jones and the D. H. Evans. Functionally they are



Louis Blanc: D. H. Evans's Store, 1937.

very much the same. The vertical composition is, perhaps, a little more logical, because it frankly shows the supports which the horizontal composition conceals in order to obtain uninterrupted insulation. Both conventions can be handled in a straightforward or a modish way. The horizontals can be exaggerated into some sort of sham streamlining, the verticals into those hectic sequences of steps and angles which add to a façade the rousing rhythm of jazz or a melodramatic

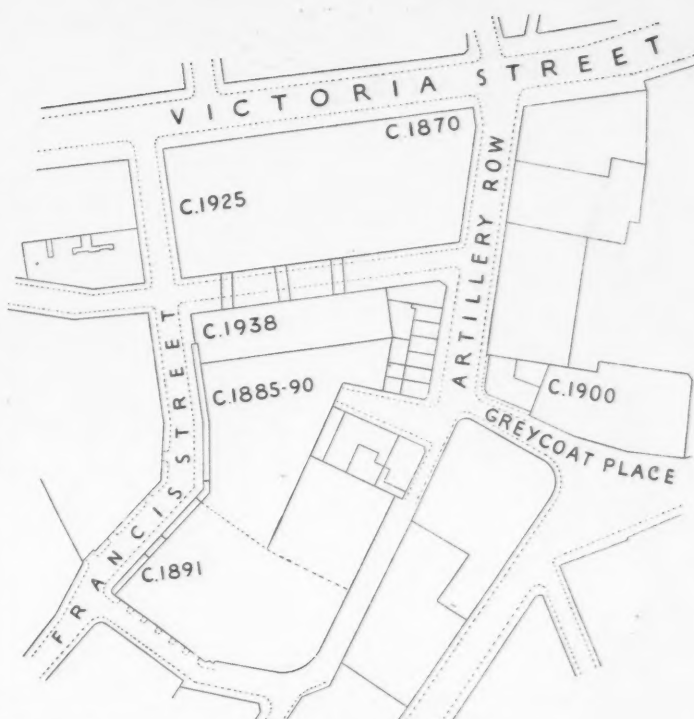


Bonatz: Office Building at Düsseldorf, 1922-25.

sternness. German architects of the twenties loved these monotonously and violently repeated uprights. London on the other hand has never really taken to them. D. H. Evans's were, I think, the first to use them prominently. The most recent Army and Navy Stores extension followed.

Now, if I say: "most recent," and "followed," I imply a knowledge of the data of the Army and Navy Stores building history which can only be the result of personal recollections, personal enquiries\*, or the perusal

\*The author is most grateful to General Webber for helping him in the preparation of these notes.



The real building history of the Army and Navy Stores.

of old architectural magazines. The Army and Navy Stores were founded in 1871, a strictly co-operative enterprise selling only to shareholders (and by the way the first department store in London). The Victoria Street building of our Specimens 1 to 3 goes well with that date, and I should have been satisfied with it, had I not, quite by chance, discovered the other day in



*The Builder* that it was erected to the designs of William J. Mayhew and Calder for a distillery, and illustrated as early as 1865. The top floor was added later.

Specimen 4 is, I was told, the original premises of the so-called Army

and Navy Auxiliary Stores, a subsidiary company for selling provisions, which the shareholders objected to having in their respectable Gothic building. The date of Specimen 5 is 1891-92, as was confirmed for me by enquiries from the Nestors of the A. & N. staff. The extension of Specimen 6 was illustrated in *THE ARCHITECTURAL REVIEW* in 1901 (Vol. 10). It is the work of Sir Reginald Blomfield. The re-modelling of part of the Victoria Street front and the extension towards Francis Street (Specimens 7 and 8) appeared in *The Builder* in 1928. The architect was Maurice Webb of Sir Aston Webb and Son. As for the most recent extension the directors of the company had it designed by their staff architect, Mr. Cathlow. It was opened in 1940.

## Alfred Bartholomew

a pioneer of functional Gothic

By George G. Pace

ALFRED BARTHOLOMEW was born in 1801 and died in 1845. He was six years younger than Sir Charles Barry and ten years younger than Sir George Gilbert Scott. Now Barry and Scott had this in common with nearly all the architects of the earlier nineteenth century—their strongest desire was to be acknowledged as men of refined culture. Too much interest in technical matters might have made them appear inferior. So they withdrew from reality into a world of architectural make-believe, which they had created for themselves and their clients.

Thus we find experiments in construction and the technicalities of building nearly everywhere pass to people other than architects<sup>1</sup>. Among the few

<sup>1</sup>Treatise on Bridge Building, by Mr. Cresey, 1840; Dissertation on the construction and properties of arches, by G. Atwood, F.R.S., 1801; Essay on the strength and stress of Timber, by P. Barlow, F.R.S.; Principles of Bridges containing the mathematical demonstration of the properties of arches, the thickness of the piers, forces of water against them, etc., by C. Hutton, LL.D., F.R.S., 1812; System of Mechanical Philosophy in IV volumes, by J. Robison, LL.D., Professor of Natural Philosophy, University of Edinburgh, 1822.

exceptions to this rule are the architect Joseph Gwilt, and the builder Nicholson, who wrote books on the technical side of their art. They described and illustrated the recent advances made by engineers and scientists in structural calculations and the use of cast and wrought iron in buildings, but do not appear to have realized that, in the end, these innovations were bound to have a profound effect on the appearance of buildings. In this and in his greater critical power lies the difference between their writings and Bartholomew's. Bartholomew, the Dictionary of National Biography tells us, was originally intended for a commercial career. But having shown special promise in mathematics, he was articulated to J. H. Good, of Hatton Garden<sup>2</sup>. This is an astonishing statement, for usually it is the extraordinary lack of any

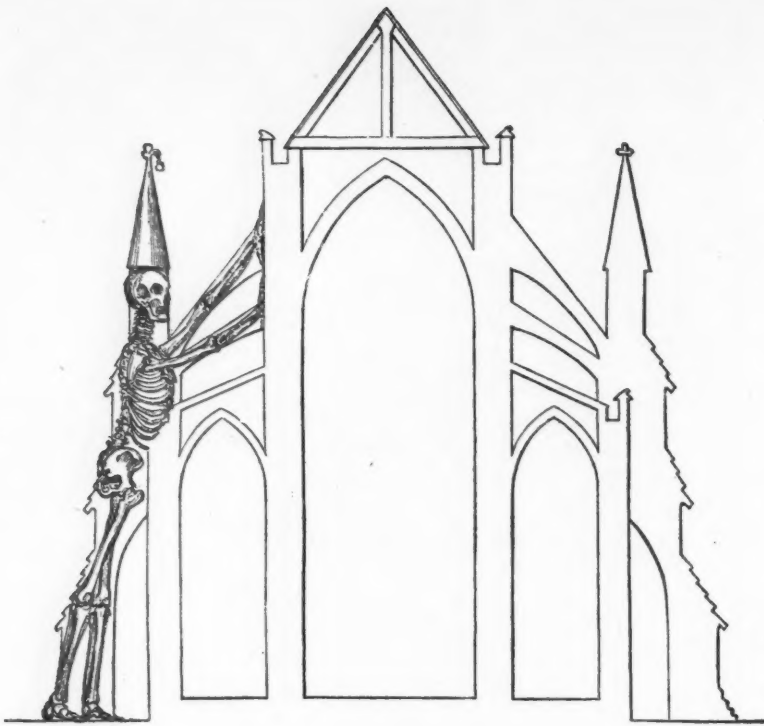
<sup>2</sup>Joseph Henry Good, 1775-1857, was articulated to Sir John Soane for the period 1795-1799. His works include Apps Court, Surrey and Horndean, Hants. He held, according to the D.N.B., the post of Clerk of Works to Kensington Palace and was one of the original members of the R.I.B.A. Doubtless because of his interest in Gothic he gave a two guinea subscription to the Pugin Memorial Fund.

aptitude for mathematics which has decided parents to article their sons to architects. It is possible that the possession of this uncommon talent in an architect, coupled with his "moderate education of a middle-class school" gave Bartholomew the mental background enabling him to get a clearer view than many of his contemporaries of the structural basis underlying all great architecture.

Whilst in Mr. Good's office he studied classical design. It is hardly surprising that with a master trained by Sir John Soane, young Bartholomew should spend much of his time measuring the Bank of England and developing a regard for the work of its designer<sup>3</sup>. This enthusiasm for Sir John Soane's work is suggestive in view of Bar-

<sup>3</sup>Referring to the unfinished tower of the New Church at Bethnal Green to which Sir John Soane offered to give £100 towards its completion, Bartholomew says in his *Specifications for Practical Architecture*: "if the residuary legatees of the deceased rich architect possess any respect for his memory, they will rescue it (the tower) from the discredit of a work, while remaining in an unfinished state, so unpicturesque and barbarous."





This is the way in which Alfred Bartholomew illustrated the job of the flying buttress in a Gothic church.

tholomew's subsequent approach to architecture, as in contrast to many of the great architects of his time, Soane was keenly interested in the practical side of building.<sup>4</sup>

In 1826 Good became one of the architects appointed to build churches for the Commissioners set up under the Church Building Act of 1818. These gentlemen fancied a kind of Gothic on account of its cheapness compared with churches decked in all the pomp and circumstance associated with the Neo-Greek revival. So Bartholomew was soon busy studying mediæval architecture. He seems to have found this much to his liking and to have studied with a searching criticism, as if bent on unearthing the fundamentals of the style; a very unusual manner of approach at this date. That a superficial study of Gothic was all that had so far been attempted is easily seen from the kind of results achieved in building churches in that style; their detail may be somewhat like the real thing, but there is no understanding of the more important principle of the mediæval structural system.

In this connection Bartholomew makes the following remarks which, being founded on first hand experience, are of interest. "When it is considered how fallen was the state of Church architecture at the time when the Church Commission began its labours, it cannot be wondered at, that many of the designs for the new Churches are very exceptionable, and in details, such as make one regret that they were ever carried into execution: indeed, how could it be otherwise? No architect then living on earth understood either the theory or the practice of Ecclesiastical architecture; scarcely any architect now living, who has arrived at the age of fifty years, ever received any lessons from his master in Gothic architecture; indeed, when his master was himself a pupil, scarcely was there existing in the world a single correct graphic work on the subject; and even now, that literature is so rich in works of the desired kind, twenty years of hard study scarcely suffice to store the mind with those beautiful detached principles which hitherto no one has been able, successfully and completely, to develop in any elementary work. But now, with funds sufficiently liberal to preserve the work from meanness and fragile construction, we may con-

fidently trust to the talents and correct judgment of several professors, who, had they lived in the mid-ages when good opportunity was not wanting, would have each become very illustrious in his career."

Bartholomew's enthusiasm, for the fundamentals of Gothic led him to found a Society called "Freemasons of the Church," whose purpose was "the recovery, maintenance and furtherance of the true principles and practice of architecture."

The results of his critical studies of Gothic, together with many sound and advanced views on other subjects, find expression in the preface and introductory essay forming part of his *Specifications for Practical Architecture*, published in 1840.<sup>5</sup> What these views were, may be best shown by using Bartholomew's own words as far as possible, taken from this, his chief book.

It has already been pointed out that he did not study architecture only with the cultured archeological scholarship popular at the beginning of the nineteenth century. He hopes to be able to "prove satisfactorily to the most candid and enquiring mind THAT PURE TASTE IN ARCHITECTURE HAS IN PAST AGES BEEN PURELY STRUCTURAL and that a departure from this wisdom is the true cause of the TASTE (or to speak more properly the WANT OF TASTE) in modern architecture being so VARIABLE, SO CAPRICIOUS, SO MUCH QUARRELLED ABOUT, SO MUCH QUESTIONED AND SO SHORT LIVED: this certainly must be the cause why our employers sometimes laugh at and sometimes wholly interdict, the extraneous ornaments which we propose, though many of them are still willing enough to allow us, at whatever cost, the use of everything whether ornamental or not, which can be referred to some utility."

"In Pointed Architecture, all is structural, from the Boss which confirms the Arch-ribs (radiating from it as the spokes radiate from the nave of a wheel), to the wall-buttresses which receive the energy of the vaulting most artfully conducted down the vaulting-ribs through the flying-buttress and innoxiously dissipated on the ground itself: all is structural, from the rudder like pinnacle which suddenly diverges into the substance of the wall-buttress the drift of the vaulting, to the

triforium-arcade, which bestows economical use and elegance to the interior of the fabric, while it relieves from unnecessary weight the great columns, supporting the clere-story, the energy of the vaulting having passed over its head to without the building."

"In Pointed Architecture, all is structural from the brazen filleting which sustains the detached shafts of the Early English piers, to the mullions which sustain the glass of the windows and prevent the storm from blowing it in."

"The modern man of taste would imitate the groined vaults of Pointed Architecture, merely because they are groined, but the freemason groined them because he would so relieve from thrust and weight the window-heads, voids and other weak parts of a fabric."

"The freemason formed the ribs of his vaults to receive all the energy of the vaulting, and to pilot all the active force away from the window-heads, and to collect it together and unite it in the solid work communicating with the ground: but the modern man of assumed taste has no motive in the use of his rib-work except to please his eye: his child playing with his toys, and he with his rib-work, are on a level; the child blows soap-and-water bubbles at no cost, but the father injures and wastes the substance of his employer with bubbles of a more burthensome nature."

"The freemason spreads his rib-work as artfully and in proportion of lightness and tenacity almost with the daring and success with which the spider spreads his web; while a large portion of modern rib-work is but a parasitical burthen upon vaulting scarcely able to sustain itself."

"I could mention many other things, to prove that pure taste in architecture was in all former ages purely structural."

"They (the Gothic architects) first began in their vaultings with reducing the lateral thrust of the work to the smallest limits, by cutting out all the otherwise more level and hazardous parts of the vaulting, so that what remained scarcely left its perpendicular bearing upon the walls: they next greatly reduced further the weight of the vaulting, by forming it of small stone ribs, with a mere thin cuticle of lighter materials in short and narrow panels between the ribs; and whereas in our own modern brick vaulting, the groin-points are weak by their bond, and are still weaker from the soft and inferior nature of the bricks of which they are composed, and we know scarcely anything of the dynamics of such a vault—the mediæval builder put all the strength into the ribs, strutted his ribs across as he deemed necessary, and made every strut a beauty, conducted the active force down those ribs as easily as water is conducted down a pipe, and then instead of leaving the active force within each rib to expend itself in committing unknown and unrestrained damage to the walls of the fabric, he united their force in one point so that he could deal with it as an active power well ascertained; then knowing by the laws of the resolution of forces the way in which the united thrust of the ribs would move, he counter-acted by the smallest possible quantity of materials set in the form of Flying-buttresses, Pinnacles, and Wall-buttresses, that force which unrestrained might have endangered the walls. Thus by making use of only a small quantity of material every particle of which was brought into active service, he was enabled to carve ornament and enrich every part of his fabric out of those funds which we ignorant moderns expend in raising coarse masses which perform no duty, or ill-directed either waste much of their weight or strength, or else employ it in rending and dilapidating the fabric."

"The author comes now to a department of the Dynamic Knowledge of the Gothic Architects, which, as he believes it outstrips in combination of skill and beauty all other efforts of the architectural practitioner, ancient or modern, affords him matter of surprise, that as far as he knows or remembers, it has not been noticed by any previous writer."

"The manner in which the Gothic architects conducted the active force of a vault to one place, and then with practical certainty counter-abuted that force by a small quantity of materials placed exactly in the situation proper to the purpose, has been shewn: it is now proposed, to shew the

<sup>4</sup>Section 349 of the *Specifications for Practical Architecture* describes in detail the use Soane made of hollow clay pots when forming incombustible domes and vaults at the Bank of England.

<sup>5</sup>*Specifications for Practical Architecture, preceded by an essay on the decline of excellence in the structure and in the science of modern English buildings, with the proposal of remedies for those defects, by Alfred Bartholomew, Architect, 1840.*



wonderful manner in which the Flying-buttresses, the Wall-buttresses from which they spring, and the surmounting Pinnacles, are together disposed so as with the most delicate union of the extreme beauty, to unite the most wonderful economy and such a knowledge of mechanics as will in vain be sought for in any other description of buildings."

"Having found out exactly the precise place where the active force of the vaulting was pressing against the wall, they distended the Flying-buttress or Arc-boutant widely at that part, in the same manner as a modern carpenter in temporary shoring places a board flat against a dangerous wall; they then gradually concentrated this distention of the wall-thrust into one point, where the Flying-buttress joins the Wall-buttress; thus they concentrated at the head of the Wall-buttresses, all the active force communicated by the vaulting, in the same manner as in wrestling all the force received by the arms becomes concentrated in the spine, pressing its vertebrae closely together: but then as the operation of this force, would have required the Wall-buttress to be made sprawling out to a vast distance from the wall in order to prevent the active power from throwing it over, they changed the course of the active force, simply by running up the head of the Wall-buttress in the form of a pinnacle, which having only a direct downward gravity, by the Resolution of forces, so changed the course of the active force, that it could be confined within the body of a buttress of a comparatively moderate dimensions—the downwardly-increasing gravity of the Wall-buttress in fact mingling with the force communicated to it, curved the direction of the force more and more inwards, till it was eventually rediffused horizontally over the broad foundation of the buttress, and was from thence communicated to the earth itself. Thus pinnacles, which are vulgarly considered merely as ornaments, became the most refined instruments in the economy and security of ecclesiastical and other buildings, and like the position of the human head, had a most material influence upon the stiffness and activity of the whole frame. With this knowledge, it was, that the Gothic architects proportioned the weight and size of their pinnacles, and when we see them assuming an extraordinary altitude, as at Worcester Cathedral, it is not from idle, wild, or luxuriant caprice, but because extraordinary means were required in order to change suddenly the course of an active power, which would otherwise have expended itself beyond the body of the abutment, and by displacing it, have brought ruin to the whole work."

"They did not always stop here, for knowing there was a portion of the Wall-buttress near the ground and adjoining to the side isles which received no thrust, and lay as if it were dead, this they cut out all together, as at Gloucester Cathedral, some of our English Chapter-houses, Westminster Hall, and some of the Continental Cathedrals which have chapels set between their Wall-buttresses; so that in fact, the whole form, position and management of the counter-abutments of Gothic vaultings, were like those of a human skeleton, placed in a leaning posture, with the bones of the legs away from the base, those of the hands and arms pressing against the moving part of the vault, with the skull erect to confirm and steady the spine, and the whole strengthened by sufficient flesh and muscle."

"That the true mechanical office of the Pinnacles of Pointed Architecture is stated above, appeared to the author to be so evident, that it at once struck him after coming to the knowledge, that the double set of Flying-buttresses on the south side of Westminster Abbey, must be respectively inclined so as to receive within their solid substance the pressure of the vaulting; and that on account of the operation of the two sets of pinnacles, the lower Flying-buttress must be set more uprightly than the upper one: this upon examination proved to be the case, shewing that if the original builders were not fully versed in the subject (which may be greatly doubted), Wren, who restored these buttresses, was so, and probably by his great scientific knowledge was enabled to adjust more accurately their proper position. The great masters who had to do with this fabric,

could not avoid the great extra consumption of materials which arose from removing the great buttresses away from the wall out into the cloister green, in order to leave room for the north avenue of the cloister: but having a difficult task to perform, they performed it with admirable skill, and with the knowledge greater than is exhibited in many of the Continental Cathedrals, some of which have two sets of buttresses in order to admit side chapels."

"With what humility should we look upon our whole modern use of buttresses, pinnacles and abutments, which we pretend are the results of a far outstripping science, and of an improved taste—while men whom we have been in the habit of calling barbarians, have in a dark age (more enlightened in many things than the best ages of Greece and Rome) at once mingled in their works, poetry, economy, taste, strength and invention."

These quotations show that Bartholomew had an extremely clear idea of the fundamentals of Gothic construction. He writes in a more level-headed manner, if one less liable to produce enthusiastic or antagonistic reactions, than Pugin did in his *True Principles of Pointed Architecture*.

Pugin, of course, was a fanatic for things mediæval. His early interest had been Gothic detail. This passion was to remain throughout his life and from his books and to some extent from his buildings, obviously continued to give him as much delight as constructional truth. Pugin gives us a hint of his attitude to Gothic before the days of *True Principles* when he writes: "In my own case I can truly state, that in buildings which I erected but a short time since, I can perceive numerous defects and errors, which I should not now commit; and but a few years ago I perpetrated abominations. Indeed, till I discovered those laws of pointed design which I set forth in my 'True Principles,' I had no fixed rules to work upon and frequently fell into error and extravagance. I designed and drew from a sort of intuitive feeling for Christian architecture, in consequence of the numerous examples I had seen. I entered into all the beauties of the style, but did not apply them with the feelings and on the principles of the old architects. I was only an adapter and often guilty of gross inconsistency." Referring to furniture he had designed for Windsor Castle, he said: "At that time I had no idea of the Principles I am now explaining; all my knowledge of Pointed Architecture was confined to a tolerably good notion of details in the abstract: but these I employed with so little judgment or propriety, that, although the parts were correct and exceedingly well executed, collectively they appeared a complete burlesque of Pointed Design."

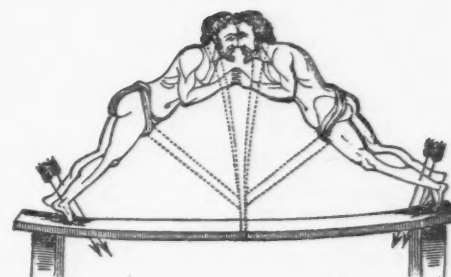
*True Principles* was first made public as part of a series of six lectures given by Pugin in his capacity as professor of Ecclesiastical Antiquities at St. Marie's College, Oscott.<sup>8</sup> It was however not until 1841 and after considerable additions that the book as we know it was actually published. While it would be foolish to doubt that Pugin discovered for himself that Gothic architecture is a sublime expression of a structural system, it is possible that some of the additions made to the original lectures may have been inspired by the clear-cut scientific descriptions written by Bartholomew, whose *Specifications for Practical Architecture* appeared in 1840 and enjoyed a wide circulation. Its author certainly deserves greater recognition than he has yet received for being so early in the field with the publication of his researches into the Gothic constructional system, even supposing Pugin's Oscott lectures, four of which had been printed in the Catholic Magazine, had been in his hands.

As to other points of interest in the *Specifications*, Bartholomew calls (Introductory Essay) the competition system of his day more of a hindrance than a help to the furtherance of good architecture. He draws attention to the part ordained churchmen had played in the rediscovery of Gothic architecture and hopes that the day will come "when Church Architecture will become part of a

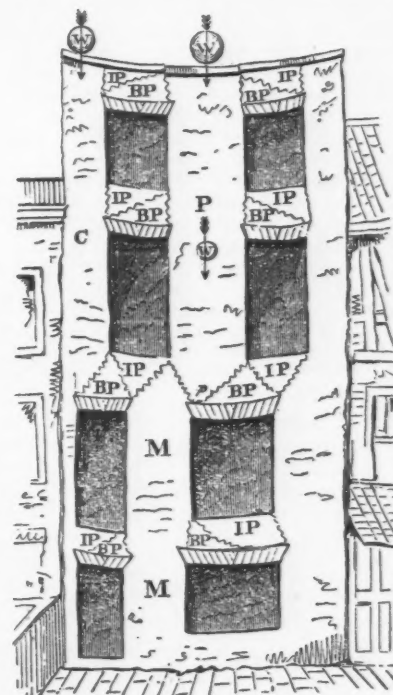
<sup>8</sup>Pugin's *Apology*.

<sup>7</sup>Pugin's *True Principles*.

<sup>8</sup>He was appointed to this post in 1837.



"The two classical wrestlers," Alfred Bartholomew writes, "represent the rafters of a Building striving by reason of their own weight. . . . Now suppose these wrestlers instead of wrestling upon the ground were wrestling upon a strong beam, and you will in effect have a Mechanical Truss; but suppose a mere weak plank which could droop down in the middle, employed for the sake of economy, instead of a beam; then imagine a cord attached to the heads of the wrestlers and brought down under the weak plank, so as to hang it up in the middle, and you will have a complete idea of a Mechanical Truss, as actually used. In an actual Truss, you must however imagine the feet of the wrestlers bolted to the horizontal plank . . . and the wrestlers (so) greatly attenuated (that) for fear they should sink in the loins through weakness, a diagonal timber, technically called a strut, is carried from near the foot of the suspender up to each wrestling rafter."



Here Alfred Bartholomew shows a reason for the insecurity of modern English buildings. The principle demonstrated is that of inverted pyramids balancing over voids. P, he says, is "a great pyramid of materials standing on the point p. and driven down by its own weight . . . and forcing down into the ground and crushing the mass M.M., and carrying down with it the baseless pyramids BP., BP., BP., BP., BP., BP., BP., BP., which it cracks from the inverted pyramids IP., IP., IP., IP., IP., IP., and which latter descend when their gravity has overcome the tenacity of the mortar, and thus the greater part of the work is left a mound of broken and uncemented ruins."

College education." It had at Oscott; and in later years was again advocated by the good Cambridge Camdens.

In another place Bartholomew suggests the "foundation of a National College for the study and regulation of architecture" and recommends a closer relationship between architect and engineer, strikingly similar to that recently advocated in the Interim Report of the Education Committee of the Architectural Science Group of the R.I.B.A. Research Board. He is at pains to state that a certain body pirated his plan for this Architectural College, even to the extent of using in their prospectus the list of subjects which he had suggested should be embodied in the curriculum of such an establishment.<sup>9</sup>

What he has to say on the severance between architecture and engineering, the reunion of which he is "labouring to effect," is worthy of quoting in full, especially when the date at which it was written is recalled.

"Formerly, every architect was a civil engineer, and every civil engineer was an architect; but from the vast employment in modern times, in the making of canals, docks, bridges and railroads, the profession has become split up into two; and this has tended, perhaps more than any other circumstance, to the ruin of real practical science in architecture."

"The architect is now rarely able, from the want of an enlarged and practical knowledge, to execute a great and extraordinary work; while the civil engineer, from practical and scientific knowledge, is able in most cases, with perfect success, to accomplish the most extensive works; but from a want of acquaintance with the kindly nature of design, a very large portion of his work, seems as though uncouthness and offensiveness to vision, had been even rather more the object than usefulness; he seems to forget, while he is imitating the economy of nature in her wise structure of the bones of animals, that nature rounds and graces her skeletons, with the outward clothing and beauty of flesh and muscle. The engineer will do well to consider, that if to the successful accomplishment of his grand works, he can add the charm of beautiful form, he will acquire the immortality of popular fame, the pecuniary profit from which will well repay him for his pains and study. The beautiful forms of the new London Bridge, of the new Bridge at Turin, and of the Eddystone Lighthouse, shew of what Civil Engineering is capable without sacrifice of practical utility."

It seems the usual thing in every age to decry the work of one's grandfathers, specially is this so in the case of London's buildings. The Introductory Essay has a chapter criticizing the "alleged immense improvements in the Architecture of the Metropolis." Before making his remarks Bartholomew again shows his ability to see further than most contemporary architects to the real

<sup>9</sup>These include Metallurgy, Mineralogy, Geology, Laws of Property, etc.

basis of good architecture. "In the observations which are to follow, our modern bridges are to be specially excepted, for these form by themselves a class of construction, which, were they the work of architects, would, for their science and structure, almost make up for all the defects of modern architecture." Having made this point he starts to enjoy himself. "Does the new Church at Stratford with its ruptured walls, its severed porch and its plastered spire show any advancement in art of science? Does the new St. John's Church at Hackney show vast improvement in architecture? Did the numerous settlements in its walls, lately repaired, prove its erection to be superior, though of solid brick and Portland stone, to the now-isolated tower of the former ancient Church? Is the new Church in Skinner Street, Bishopsgate, much of a triumph over the old Church of Bishopsgate by Wren, and over that of Spitalfields, within view of it by Hawksmoor, with a gigantic exterior, and a most superb interior?"

Besides having so much to say on architecture as an art Bartholomew, as the rationalizer of specification writing, also has a hearty respect for the technical side of the architect's work. He is not very impressed with the possibilities of the constructional use of cast and wrought iron in buildings but even so devotes a section of the essay to this subject.

The Transactions of the Institute of British Architects of London for 1835-1836 contain the text of a prize essay by George Godwin on concrete work.<sup>10</sup> Bartholomew considers it to be "a very talented production; perhaps the only parts which should be erased from it are the venturesome opinions relative to extending the use of 'concrete' to the purposes of 'building above ground. . . . In every instance where 'concrete' walls (???) have been used more or less instant ruin has occurred; the lintels over apertures of the first storey have given way before even those of the second storey have been laid . . . and after all, the superstructure of a Piece of Architecture (so called) formed of this vanity, even though it should not speedily perish, would from its rusty and gritty aspect, deserve no praise higher than the 'Nicely sanded floor' of the Ale-house of Oliver Goldsmith's *Deserted Village*."

Bartholomew could use his pen and had a broad knowledge of many of the subjects which the word architecture embraces: the very type of man to be editor of *The Builder*. He succeeded J. S. Hansom in 1843 and held the appointment until his death, during which time he wrote many articles for its pages including a series on the Building Act. This latter was republished as "Cyclopædia of the New Metropolitan Building Act." He was followed by the same Godwin who had written the Prize Essay on concrete.

In many instances a nineteenth century architect's interest in Gothic seems to have sprung from

<sup>10</sup>Prize Essay on the Nature and Properties of Concrete and its application to Construction up to the present period, by George Godwin."



Alfred Bartholomew: *The Finsbury Savings Bank, 1840.*

or led to a passion for the Church itself. Butterfield, Street, Burges, Pearson and Bodley were all enthusiastic High Churchmen. Pugin, particularly towards the close of his life, devoted much of his "leisure" time to writing works on theology. So we find Bartholomew publishing in 1831 his Sacred Lyrics *An attempt to render the Psalms of David more applicable to Parochial Psalmody*. The book did not meet with much success.<sup>11</sup>

He also published in 1839 a tract entitled *Hints relative to the construction of Fire-Proof Dwellings*.

However, while he was able to see that a finely designed bridge could be great architecture, to realize the importance of the technical side of building work and the structural roots of the Gothic style, he never gives any indication that he was aware of the necessity of truthfully expressed advances in technics leading to finished appearances very different from the outward forms of Classical or Gothic architecture. Whilst urging scientific modes of construction, he advocates the use of a pure classical or a pure gothic dress: never that of a new contemporary, or, on the other hand, an impure transitional period style. Possibly Anthony Salvin's efforts to revive the Elizabethan style at Harlaxton Manor in 1837—definitely an impure transitional style—called forth his tirade against this particular style.<sup>12</sup> He defends his generation against a charge of being second-hand architects, but in this is not very convincing.

Whilst canvassing for the post of District Surveyor of Hornsey, his exertions brought on an attack of rheumatic gout and fever, followed by a fatal attack of bronchitis. He died at his home in Gray's Inn at the age of forty-four.

<sup>11</sup>D.N.B. says it was certainly superior in freedom and grace of expression to previous versions of the Psalms used in England and was praised by various Bishops in private letters to the author.

<sup>12</sup>*Specifications for Practical Architecture*: "Of the Untenable Nature of the Praise bestowed by some upon 'Elizabethan Buildings.'"

"Of the Points of Inferiority of 'Elizabethan Buildings' and of its mimic Nature."

"Of the Almost Utter Impossibility of anyone at the present day Really Imitating 'Elizabethan Building.'"

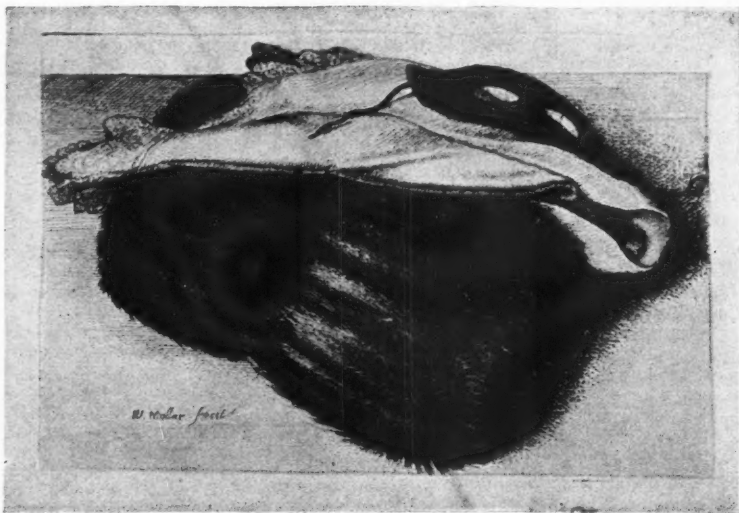
"Of the Destitution of Science in 'Elizabethan Building.'"

## BOOKS

### An Emigré Chronicler of London

HOLLAR: A CZECH EMIGRÉ IN ENGLAND. By Johannes Urdizil. "The Czechoslovak." 8s. 6d.

THIS interesting and attractive monograph on the life of Wenceslas Hollar comes as a welcome postscript to the exhibition of his work recently held at the Czechoslovak Institute. To many people who associated the name of the eminent Czech artist only with the dry lucidity of his engravings, reproduced in books on seventeenth century topography, the magic charm of the originals must have come as a revelation of undreamed-of beauty. Like the earlier master of the miniature landscape, Jean Fouquet, Hollar has the power of imposing on our imaginations the scale of his exquisite microcosm, we look into the past as at a living world seen through the wrong



Wenzel Hollar, famous for his views of London, in an unusual mood: "A muff, a mask, and a scarf," an etching by Hollar, illustrated in Mr. Urdizil's book, a review of which appears on this page.



end of a telescope and turn away startled by the vast size of our actual surroundings.

M. Urdizil's book is a biography of the artist rather than an appreciation of his work and he draws an interesting parallel between the political conditions that shaped Hollar's life and those of to-day. Born in 1607, Hollar grew up while the Golden Age of Bohemian culture was crumbling under the oppression of the Hapsburgs, and his adult life was spent in exile, while the country he loved was systematically crushed beneath the bitter burden of serfdom. Hollar only once returned to Prague—in the train of an English Ambassador, the Earl of Arundel, but he had stored his memory and his portfolios with impressions that were to reveal his deep love for the scenery and costumes of Bohemia in the subjects which he included in almost every collection of his engravings.

Hollar was brought to England by Lord Arundel, who gave him living quarters in his London palace and the free use of models drawn from his vast collections which ranged from antique statues and famous paintings down to butterflies, beetles and shells. Unfortunately, in order to succeed as an artist in London at that time, it was necessary to stand high in the estimation of Van Dyck, whose judgment was unquestioned in matters of art. Hollar tried to secure this sanction by making an engraving of Van Dyck's portrait of Lord Arundel, but this beautiful work did not satisfy Van Dyck, who continued to find fault with everything that Hollar produced and so to blight his chances of success. These were still further impaired by the disturbed conditions of the Civil War, of which Mr. Urdizil gives a disproportionately long account in such a short book. In 1644 Hollar migrated to Holland but, both here and in England after his return in 1652, he was now obliged to earn his living by working for publishers who wanted hack work, quickly done and for a low fee. In addition to portrait engravings, figure subjects and landscapes, Hollar also made exquisite drawings of ships, animals, rare butterflies and sea shells; he was particularly noted for his delicate skill in representing fur, and he used this talent both in the many portraits of his pet, "the good cat which never steals," and in a fascinating series of engravings of fur muffs, one of which is reproduced on page 102.

The Restoration made some improvement in his fortunes, for Charles II remembered that Hollar had given him drawing lessons as a boy and tried to help him; he was appointed as "His Majesty's Designer," and sent on an official expedition to the newly acquired colony of Tangier. The Great Fire also helped him by giving to his earlier drawings of London the increased value of historical records of what had been lost. He also executed engravings of plans and views of London after the fire, together with a scheme for its reconstruction. But, in spite of the King's favour and the efforts of many loyal friends to help him, Hollar's last years were spent in anxious toil, handicapped by failing sight. He died in 1677.

The demand for topographical drawings is independent of time and fashion. Even the camera has not killed it as we have seen in the two exhibitions of "Recording Britain" at the National Gallery. It is a theme which presents the artist with the difficult problem of maintaining a proper balance between the accurate but soulless record of colour, form and texture, and a treatment which tells us more about the painter than the subject. Hollar achieved this balance perfectly, especially in his line and wash drawings. On a narrow strip of paper, hardly two inches high, he can re-create, not only the massive structure of rocks and castle walls, but the feeling of limitless space and the essential character of a country. Hollar's drawings are to landscape what Holbein's portrait drawings are to the human face, the most sensitive interpretation expressed with the utmost economy of method. It may be mere chance that two men who were both exiles from their own country should have possessed this peculiar power of detached, scientific observation of character and form, but it is deeply significant of the past history and future hope of England that some of her finest treasures should have been executed here, by men

who had claimed the sanctuary of her hospitality and found the welcome that they so richly repaid.

M. D. ANDERSON

### The Catholic View of History

CATHOLIC ART AND CULTURE. By E. I. Watkin. London: Burns, Oates and Washbourne. 9s.

MR. WATKIN'S book is an attempt to trace the course of European history as it appears from the point of view of the Christian culture, the only fully developed culture which Europe has so far produced, and the one which dominated the greater part of its course. Although historically as well as theologically Mr. Watkin's point of view is therefore the most fundamental that can be taken, it has not been that of most of our great historians, and is not the pattern into which we naturally try to fit our experience of the past.

I wonder whether it can be said that people only begin to write history—history in the sense of trying to understand and not merely to chronicle events—when they have lost confidence in the direction of their own culture? It is certainly so with European culture. So long as people believed in the Christian idea of society, their interest was in the present and the future—the realisation of that idea. The past concerned them only as leading up to present and future, very much in the same way as communism sees history, in neither case is there any respect for what really happened in the past. So we find the first real European historians, for instance Gibbon, deliberately taking up a position outside the Christian culture in which he had lost faith.

The first direction of historical study has not been to understand the purpose underlying civilisations of the past, but either to rediscover certain periods, or else to try to read the past by the light of various ideas, progress, economic necessity, fixed cycles, outside the mind and purpose of the people who lived it. Consequently we have most of us in our minds, instead of any coherent pattern of the past a confusion of inconsistent sequences with a caucus of certain groups of people, Renaissance, Whig, Napoleonic, impressed on our imagination. Now that the Christian culture out of which we come is dead, we are just beginning to look at it not in order to find alternative views of life, nor elements outside its main idea, but in order to understand it from its own point of view.

Mr. Watkin tries to make such a coherent picture, using art to illustrate and confirm his thesis. He begins with the early church growing in the heart of the Roman Empire, for a short time only concentrated on the "vertical" movement, upward to God, downward to the depth of the soul, but soon beginning to absorb and transform to its own purpose the art, philosophy and finally the political organisation of the classical world. In so doing it grew so that the "horizontal" movement, human interests and human knowledge, was added to the vertical, and the whole scope of human activity covered. The swiftly succeeding crisis of the barbarian invasions meant that the peaceful, simple, expectant art of the catacombs, the art of the Good Shepherd and the Orante was succeeded by an art which consecrates all secular richness and power, but lays a primary emphasis on order. Not till the struggle for law and order was eventually won and medieval Christendom established, did art cease to be dominated by the idea of Christ the King, and expand to take possession of the whole gamut of human experience. On the one hand there is the new emphasis on the humanity as well as the majesty of Christ, the child Jesus and the Man of Sorrows, on the other hand the "cathedral synthesis" the summing up of man's achievement in terms of his relation to God: the Divine Comedy, the Summa of Aquinas and the Gothic cathedrals. In the Renaissance, Mr. Watkin sees both the first cracks in Christian culture, and its finest flower, the religious painting of Michelangelo. Finally he describes the Baroque period and the mystical movement which was its motive force and which kept Catholic culture alive for two more centuries.

This chapter on the Baroque is the most detailed

and the most interesting in the book. It gives an illuminating interpretation of the relation between Baroque architecture and the spiritual life which was its inspiration; though I think that where both failed was not only as Mr. Watkin suggests, the comparative neglect of the immanent aspect of religion, but also lack of confidence in the intellectual structure which is the fundamental feature of the Gothic church, and which surely was the framework holding medieval culture together. In the other chapters the treatment of art is disappointingly perfunctory. At the end of the book Mr. Watkin looks to the beginning of a new Christian culture of which already he sees signs, and of which he believes the various examples of European churches using new materials to be illustrations. It would have been interesting to have this idea too, in greater detail.

NICOLETTE GRAY

### A Synopsis of Indian Architecture

THE DESIGN DEVELOPMENT OF INDIAN ARCHITECTURE. By Claude Batley. Student edition. John Tiranti. 10s. 6d.

THE present edition of this valuable contribution to the study of Indian architecture will be welcomed not only by professional students but by the layman interested in the subject. It seems to be a reprint of the first edition with certain modifications due to the method of reproduction, which, however, makes possible its issue at a lower price.

The author in his foreword to the first edition, very rightly draws attention to the difficulties of studying the subject from the many publications, each dealing with one or two particular buildings without formulating the basic and governing principles of Indian architectural design. It is this exposition of the principles and the lucidity of statement, that constitute the great value of the present achievement, a task which I believe has never before been so well done. The general impressions given of the work are its thoroughness and the extent of ground covered, representing an immense amount of concentrated study and investigation, to which the author has applied his power of reducing seeming complexity to systematic order. The genius of the Indian builder-architect is clearly revealed as also the persistence of the Hindu building tradition even in Mughal structures.

In a work of such thoroughness one hesitates to ask for more. But it would be interesting to trace the development of the fine sturdiness and dignified strength of the early forms of dome to the later deteriorated bulbous type, when its lower part is tucked into a feeble frill of petal-like ornament.

Although the admirably drawn plates are in the main perfectly clear, it is a pity that some should be overcrowded and with diagrams sometimes overlapping and at times a little confusing. It is also to be regretted that the terse and very instructive text should have been reduced to so small a scale, rather trying to the reader. This condition was no doubt governed by considerations of economy as affecting the very moderate published price. Photo-zinc reproduction of pages of small type is never satisfactory and in this case the reduced scale intensifies all the weaknesses.

Except for these minor considerations there can be nothing but praise for so fine a piece of work and thanks to the author for the valuable contribution to our right understanding of a very fascinating subject.

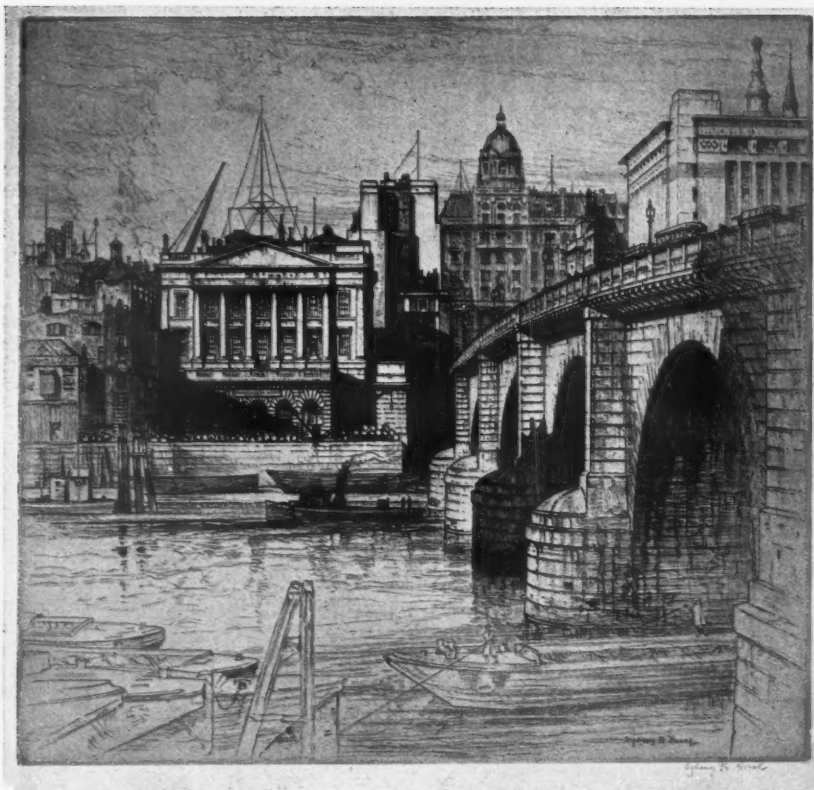
F. H. ANDREWS

### The Sketchbook Triumphant

LONDON TRIUMPHANT. By Sydney R. Jones. The Studio Publications. 15s.

THIS book is not written for readers (or reviewers) of THE ARCHITECTURAL REVIEW. They will be puzzled by much in it. First of all, as it deals with London's buildings, why should it be illustrated by sketches? In nineteenth century books sketches were reproduced simply because half-tone and heliogravure were not then developed far enough to make them usable for ordinary books. Hence





London Bridge, with the Fishmongers' Hall, drawn by Sydney R. Jones. From his book: *London Triumphant*, reviewed on this page.

and hence alone the masses of volumes on architecture, with plates taken from architects' sketch-books. No such reason applies to-day. Why then the sketches instead of photographs? The answer is, of course, that Mr. Jones, being a topographical draughtsman of established reputation, would never have written the book, had it not been to publish his sketches, which, people told him, and he tells us, "may provide a unique record of pre-war London." Some of these sketches are indeed very pretty (the one of the Fishmongers' Hall is illustrated above), some are quite vigorous too, while others should not have gone into the book, either because they are not correct (Westminster Hall), or because they are too slight. So Mr. Jones's reason for his book is clearly to show his drawings.

The publishers on the other hand must believe—and are probably right in believing—in the existence of a stratum of the reading public eager to hear about London and look at pictures of London, as long as a text is chatty and illustrations are pretty. There are, no doubt, people to whom good photographs would seem too harsh, the people who are afraid of realities, even the angular realities of buildings, and who wish to put between them and their own existence a haze of sentimental associations. Of eight million Londoners there must be about a hundred thousand every two years waking up to the sights and history of London. And as the manufacturer of badly designed furniture argues that he must give the public what it wants, so the publisher may say that the majority of these newcomers would not be willing to consume anything as substantial as Rasmussen's *London* or in an elementary way Mr. Thornhill's *Greater London*.

For them the public libraries have gradually accumulated shelves full of *London*, the *Sovereign City*, *London Scene*, *Discovering London*, *The Romance of London*, *London Pilgrimage*, etc. For them Mr. Jones must have written his *London Triumphant*, and for them he is probably a very welcome companion, well informed, friendly, able to impress them with his personal memories of the Coronation, of City company dinners, a meeting with the chairman of Lloyd's, etc., writing a colloquial style far from literary, a style

in which Wren appears as "the old boy," and food as "grub"; easily moved, and never afraid of the well-worn phrase. With mixed feelings does the reader greet "Good Queen Bess," "The Hun," "Their Majesties the King and Queen," "Auld Lang Syne," "The Old Lady of Threadneedle Street," "England expects," and even the "happy breed," complete with precious stone and silver sea.

Mr. Jones's enthusiasm is obviously sincere, but it must remain sterile, because it is not founded in a clear view of what the architectural pattern of London really stands for, and what therefore London's development after the war should be. He loves the past and hates the effects of the bombing of London. But he has no objections, it seems, to the destruction inflicted upon London by the Londoners of his own century. On the contrary, he says that "with the passing of Nash's buildings, Regent Street attained new heights and dignity," and that the Bank of England "recently achieved new and imposing architectural heights." He illustrates Sir Edwin Cooper's works, and praises the *Daily Telegraph* building for its "impressive elevations in a firm and solid fashion." On the other hand he has no sympathy for the real style of the century. He disposes of it in one sentence, by mentioning "the Olympia, the Victoria Coach Station, the Stockholm Exhibition and Le Corbusier."

That is the trouble. You cannot write a good book on the past, unless you belong to the present. If you feel like talking of "the scoundrels who perfected the internal combustion engine," your praise of Wren's plan of London must sound hollow. It is too obvious that, had you lived in Wren's time, you would have disliked it just as much as Mr. Jones dislikes the architecture and planning of our time. So the reader ceases to trust him for the past as for the present, and may gladly leave him to his conversations with his friend the Royal Academician who is introduced busy "thinking out and planning a new London for days of victory." But the two must not be left undisturbed, in spite of all Mr. Jones's jolly-good-fellow attitude, lest its application to the future might turn out to be a very real danger.

PETER F. R. DONNER

## SHORTER NOTICES

LIVING IN CITIES. By Ralph Tubbs. Penguin Books. 1s.

This charming picture book should have been published in the happy days before the war, to solace those who did not see the MARS exhibition of 1938. The war is scarcely referred to, except for a formal statement that it is "a great battle for the establishment of a civilisation," etc., that it will one day end, and that then we must take advantage of the opportunities it has brought.

One wonders why so few planners have plans for the present, why, if the war is a just one, architects feel they can make no special contribution to the winning of it. To think on a large scale, to aim at bringing whole regions into a harmonious relationship, is good; but if accompanied by a lack of interest in day-to-day problems such grand ambitions cannot but savour of megalomania.

The author of this tract appears to believe that in order to achieve a planned reconstruction it is necessary only to convince people of what a good thing it would be. He says: "it is not for me here to discuss any details of economic reconstruction," but he also says: "there is no necessity for an age of poverty. On the contrary our power to produce wealth will probably be greater than before the war." Did we lack power to produce before the war? Was there any necessity for an age of poverty? Poverty was only "necessary"—as an inevitable accompaniment of our economic set-up. This is the difficulty that has to be overcome if we are to have genuine reconstruction. And if planners want to be believed when they say they can plan a post-war Britain they must prove it by tackling the problems that face us now. So much for the moral of Mr. Tubbs's book. But it should be said that as a summary of the growth of cities and as a demonstration of the aesthetic potentialities of modern architecture it is admirable: a skilful piece of popularisation, well illustrated and remarkable value for a shilling.

SHAKESPEARE'S COUNTRY. By John Russell. London: B. T. Batsford. 10s. 6d.

One has been taught, by gloomy experience, to greet with a certain amount of scepticism the appearance of yet another of those gaily-jacketed regional excursions, which are not quite guide-books and not mere picture-albums, but interleave a miscellany of country lore, antiquarian information and topographical sentimentalities between those stock photographs of pastoral scenery, timbered cottages and old-world customs that somehow all look so much alike. When such a miscellany, however, is written with discrimination and intelligence, its random character produces its own charm, and this book—at least in the letterpress—is one that should not be missed because of the category to which it appears to belong. In a charmingly disarming introduction, Mr. Russell shows that he is acutely aware of the pitfalls with which he is faced. He manfully decides to make a virtue of necessity and is sufficiently witty and well-informed to have produced half-a-dozen chapters of very readable topographical gossip. The illustrations, with a few interesting exceptions, are the conventional ones, and there are four disappointing colour-plates "by well-known artists."

OXFORD. Report of Committee on Planning and Reconstruction. Part II. Published by the Oxford University Press for the Oxford Preservation Trust. 1s.

This is the second part of the Samuel Committee's report on the development of Oxford after the war, a judicious, well-balanced document of just under a hundred pages. It pleads for discouraging future immigration of heavy industries into the district, for planning an industrial area (or trading estate) to the south of Cowley, for attracting light industries into certain villages and small towns near Oxford, for erecting a new civic centre just east of Magdalen Bridge, a new joint railway station on the sites of the present stations, and a new shopping centre between the civic centre and Cowley, for removing the covered market from Market Street and the Gaol from the castle grounds, for extending yet more widely the system of municipal housing (with flat-building, however, "closely restricted"), for speedily completing the outer by-passes, and for adding a new thoroughfare to connect the railway stations with the north of St. Giles' and St. Clement's by means of a new Cherwell bridge. The so-called Christ Church Mall (see THE ARCHITECTURAL REVIEW, December, 1941), is discussed dispassionately yet clearly without sympathy. For financing the suggested Oxonian Improvements a loan is recommended to be raised in all Britain and abroad, and to be vested in a special Statutory Commission. This seems convincing, for, surely, the problem of the preservation and development of Oxford is a problem greater than municipal and greater than national importance.

## ANTHOLOGY

# Washington a Hundred Years Ago

Breakfast over next morning, I walk about the streets for an hour or two, and, coming home, throw up the window in the front and back, and look out. Here is Washington, fresh in my mind and under my eye. Take the worst parts of the City Road and Pentonville, preserving all their oddities, but especially the small shops and dwellings, occupied there (but not in Washington) by furniture brokers, keepers of poor eating-houses, and fanciers of birds. Burn the whole down; build it up again in wood and plaster; widen it a little; throw in part of St. John's Wood; put green blinds outside all the private houses, with a red curtain and a white one in every window; plough up all the roads; plant a great deal of coarse turf in every place where it ought not to be; erect three handsome buildings in stone and marble, anywhere, but the more entirely out of everybody's way the better; call one the Post Office, one the Patent Office, and one the Treasury; make it scorching hot in the morning, and freezing cold in the afternoon, with an occasional tornado of wind and dust; leave a brick-field without the bricks, in all central places where a street may naturally be expected, and that's Washington. The hotel in which we live is a long row of small houses fronting on the street, and opening at the back, upon a common yard. I walk to the front window, and look across the road upon a long, straggling row of houses, one storey high, terminating, nearly opposite, but a little to the left, in a melancholy piece of waste ground with frowzy grass, which looks like a small piece of country that has taken to drinking and has quite lost itself. Standing anyhow and all wrong, upon this open space, like something meteoric that has fallen down from the moon, is an odd, lop-sided one-eyed kind of wooden building, that looks like a church, with a flag-staff as long as itself sticking out of a steeple something larger than a tea-chest. The three most obtrusive houses near at hand are the three meanest. On one—a shop, which never has anything in the window, and never has the door open—is printed in large characters, "THE CITY LUNCH." At another, which looks like a backway to somewhere else, but is an independent building, oysters are procurable in every style. At a third, which is a very, very little tailor's shop, pants are fixed to order: or, in other words, pantaloons are made to measure. And that is one street in Washington. It is sometimes called the City of Magnificent Distances, but it might with greater propriety be termed the City of Magnificent Intentions; for it is only on taking a bird's-eye view of it from the top of the Capitol, that one can at all comprehend the vast designs of its projector, an aspiring Frenchman. Spacious avenues, that begin in nothing, and lead nowhere; streets, mile-long, that only want houses, roads and inhabitants; public buildings that need but a public to complete. A monument, raised to a deceased project, with not even a legible inscription to record its departed greatness. Such as it is, it is likely to remain. It was originally chosen for the seat of Government. It has no trade or commerce of its own: having little or no population beyond the President and his establishment; the members of the legislature who reside there during the session; the Government clerks and officers employed in the various departments; the keepers of the hotels and boarding-houses; and the tradesmen who supply their tables. Few people would live in Washington, I take it, who were not obliged to reside there; and the tides of emigration and speculation, those rapid and regardless currents, are little likely to flow at any time towards such dull and sluggish water.

CHARLES DICKENS (*American Notes for general circulation*, 1842)

## MARGINALIA

### Design Round the Clock

This is the title of an exhibition organized by the Design and Industries Association, first shown at the Architectural Association, then at the Geffrye Museum, and now toured by CEMA. Its theme is a day in the life of a family, introducing all that surrounds them and affects them of design, the word taken in that wide sense which the D.I.A. have for a long time adopted for its propaganda. The most interesting feature of the exhibition, however, is its technique, devised by John Grey. He has designed simple, comfortably sized, easily movable unit screens into which pictures of standard size can be slipped—in themselves an excellent example of sound and pleasing design, better in fact than some of the pieces (of furniture for instance) shown in the photographs.

The war has made it, of course, extremely difficult to procure sufficient illustrations of articles of really exacting standard, but for an educational survey of this kind only the best is good enough.

### Ordnance Map Pool

The R.I.B.A. proposes to form an Ordnance Map "pool." All architects have at one time or another been compelled to buy maps for a job, used the maps two or three times, and filed them away, never, perhaps, to use them again. If the co-operation of the profession can be enlisted, it will be possible to build up a really good collection covering at least the more important areas of most larger towns.

It is proposed to form the London and Home Counties Pool immediately, and members who have

25 in. or 6 in. maps of that area are asked to send these maps to the Institute. Members who have maps of other parts of Britain are asked to send lists giving scale, sheet number, date of the edition, and name of the area. When it is seen what maps other than London and the Home Counties are available, it will be possible to plan for the establishment of other depositories in other easily accessible places.

All maps deposited will have to become the property of the R.I.B.A. But it is proposed that each donor should retain special rights over the maps originally deposited by him and be entitled to borrow them for limited periods. The R.I.B.A. collection will be kept in a position of comparative safety from war damage, greater, certainly, than could be attained in most private offices.

## Demobilisation of Architects

The Royal Institute of British Architects formed, in 1941, a Committee of Members with experience of service in the Forces, to study the problems with which serving architects are likely to be faced at the end of hostilities. They have drawn up a programme of action which could be adopted by the R.I.B.A. and carried into effect at the right time. The following are some of the recommendations of the Committee.

As soon as the end of the war can be foreseen, it is essential that architects and their assistants serving with the Forces should be released to enable them to get plans ready for the building industry to work upon. There are also special reasons for the early demobilisation of architectural students. These should, as quickly as possible, complete their training to reinforce the architects dealing with post-war building. For small firms of architects, particularly those in single-handed practice, speedy demobilisation is essential lest all available work might be absorbed by firms whose partners have not been serving with the Forces.

The R.I.B.A. should therefore set up a bureau on the lines of that existing after the last war. The Ministry of Labour should be asked to consult this bureau on the grounds that it would possess the necessary knowledge regarding local distribution of the profession, single-handed practices and such matters, and would thus be in a position to give advice designed to avoid hardship caused by delay in demobilisation. The Board of Education should consider the question of the provision of grants to assist demobilised assistants and students in the completion of their studies.

## Three Reconstruction Reports

Three important reports on reconstruction have come out during the last two months: The first general statement of conclusions reached by the R.I.B.A. Reconstruction Committee, and the reports of two committees appointed by the Minister of Works and Planning: the Scott Committee on land utilization, and the Uthwatt Committee on compensation and betterment.

The R.I.B.A. report is a leaflet of six pages, intended to formulate the R.I.B.A.'s policy on the subject of reconstruction, regardless of the minutiae of procedure. It falls into four sections. In the first, human needs are put forward as the natural foundation for reconstruction—that is:—

1. Suitable work in clean, healthy and cheerful surroundings.
  2. A convenient and attractive home.
  3. A firmly established agriculture.
  4. A prosperous industry, well located.
  5. An efficient system of transport.
- Section II outlines a national plan to meet these needs. The Government should show its acceptance by four positive acts:—

The creation of the machinery to produce a national plan.

The creation of the machinery to carry out the national plan.

The creation of the plan.

The execution of the plan.



Of necessary legislation not much is said because a statement on this had already appeared in the R.I.B.A. Journal of November, 1941. But sections on the organization of the building industry and on building technique are added. As for reconstruction finance, it is advocated not to lay the burden on local and regional authorities nor to show too much "tenderness for the rights of private property."

Section III is a miscellany. Such important matters are included as the control of land, the question of new towns and the development of existing small towns, and some more detailed paragraphs referring to housing.

The last section is entirely devoted to the architect's contribution. It is as sound as the rest, but it contains one somewhat alarming paragraph which runs as follows:—

Modern examples of Civic Planning are all too few, but the Civic Centres of Southampton and Cardiff and the residential areas at Bournville, Hampstead Garden Suburb, Welwyn and Wythenshawe indicate what can be done when a competent architect has had control over the design of a large area of development.

In this question of the architectural style the Scott Committee is far more adventurous.

It appears altogether from the

ninety-nine pages of its report as a committee of rare cultural and literary standard. Moreover it seems to have been guided by an unerring instinct for what the future agricultural and land utilization policy of England should be and will be. Its terms of reference were singularly vague. They were:—

To consider the conditions which should govern building and other constructional development in country areas consistently with the maintenance of agriculture, and in particular the factors affecting the location of industry, having regard to economic operation, part-time and seasonal employment, the well-being of rural communities and the preservation of rural amenities.

It is obvious that "the maintenance of agriculture" may mean anything—pre-war scale, war scale, or extended scale; small holdings, or mass production co-operative farming—and that the preservation of rural amenities may refer to an England of intensive farming as well as an England of vast areas of park scenery. The maintenance of agriculture obviously is meant to benefit those who work the land, rural amenities those who work in towns. Whose interests should have priority; and where does industry come into such schemes?

The Committee knew well enough

what it wanted, well enough in fact to consider it wise not to let out its real aim too plainly. This wise reticence seems to have vexed one member of the Committee, Professor S. R. Dennison, so much as to move him to a Minority Report of twenty-four pages. This, incidentally, is also a brilliant document, logical and searching. No vagueness and no obscurity for Professor Dennison. To him agriculture is just one of so many industries, giving employment to less people than the metal or the textile industry, and yielding only one-tenth of what the other English industries yield. So why should there be preferential treatment? Why reserve the best soil for agriculture, if it may produce higher returns in the hands of a factory or a housing estate? Why debar industry from the village, as the Scott Committee wishes to do? "Prosperity of agriculture," Professor Dennison quotes from the Macgregor Report of 1924, "is the prosperity of persons, not of acres." Hence, if by rationalizing farming and reducing the number of workers on the land, higher wages can be obtained, and the surplus of labour for acreage be made profitable for other purposes, it should be done. It should, this must be added in fairness, be done in a planned way,

not by a superannuated policy of *laissez faire*, but it should be done somehow.

For, this is the shrewd beginning of Section I of Professor Dennison's Report: "The argument of this section is based on economic considerations. . . . This is not to say that there are not values which cannot be measured in economic terms. It is, for instance, often argued that the benefits derived from agriculture . . . involve a 'way of life,' the value of which cannot be measured in money. . . . Where such uncertainty prevails, it may at least be worth while to start by considering the effects of policy on economic welfare. . . ." And so from p. 2 of his Report Professor Dennison concerns himself almost entirely with the strictly economic aspects of the problem in question. He says, quite plainly, what he wishes to achieve: "a higher material standard of life," first for the agricultural worker and farmer, and ultimately for the nation as a whole.

The Scott Committee set itself a higher and a more promising task. It was guided by a vision of "the good life," a life with the town as a close-knit unit, and the village a "carefully ordered shape," without "quaintness," and with buildings "in block formation" with "a

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horizontal emphasis"; and a life with a "healthy and balanced agriculture" for the peasant, and all that can be asked for of "rural amenities" for town-folk.

Of the individual recommendations of the Committee, the following are specially important, or significant:

The improvement of rural housing is an essential prerequisite of a contented countryside. New houses should be built ready-wired for electricity and appropriately constructed to receive gas and water supplies, even if these services are not immediately available.

The condition of all rural dwellings should be investigated and restorations in harmony with traditional local house design carried out to bring old dwellings up to modern standards. The number of rural houses fit for habitation is totally inadequate, and a big building programme should be undertaken after the war. Rural housing designs should be subject to approval for plans and elevations.

The number of tied cottages should be reduced to a minimum. All agricultural buildings should be brought under planning control.

Steps should be taken to provide social centres of the village college type throughout the country.

Every village should be provided with adequate playing fields and the advice of the National Playing Fields Association sought.

There should be an extension of afforestation.

There must be facility of access for all to the countryside, but this must not interfere with the proper use of land in the national interest.

National Parks should be delimited.

The Central Planning Authority, in conjunction with the appropriate Scientific Societies, should delimit nature reserves, and take the necessary steps for reservation and control.

Further holiday camps should be provided, subject to planning control of siting and design.

As to industries, the Scott Report divides them up into extractive industries which should be under obligation to restore the surface of the land when extraction ceases; rooted industries which are immobile and "must remain in the large urban concentrations"; linked industries which also "should remain in existing urban concentrations or trading estates"; and mobile industries. These should preferably be located in derelict industrial areas, and second-best in small towns. They should be banned from villages, because a factory, or, as it would usually work out, a group of factories, would destroy the existence of a real rural life.

It cannot have come as a surprise to readers of the report that at once the same objections were raised against location of factories in small towns. Their character, well worth preserving, would also, go, as Sir

Edwin Lutyens and Mr. Trystan Edwards pointed out in letters to *The Times*.

The last chapters of the report deal with the necessity to establish a Central Planning Authority and with the planning procedure to be adopted.

Now the Uthwatt Report at the end of its Introduction sums up the basis of its recommendations as follows:—

The first assumption is that National Planning is intended to be a reality and a permanent feature of the administration of the internal affairs of the country, directed to ensuring that the best use is made of land with a view to securing the economic efficiency of the community and the well-being of the individual. The second assumption is that the system necessary for effective Reconstruction is National Planning with a high degree of initiative and control by the Central Planning Authority, basing its action on organized research and having the backing of national resources.

That sounds good; and the rest of the Report is on the same level. It is, for instance, bracing indeed to hear it said so gently and yet so firmly that, while the principle of compensation should be maintained, there exists a point at which "the public interest becomes such that a private individual ought to be called on to comply, at his own cost, with a restriction or requirement designed

to secure that public interest." Of the many recommendations of the Report, the following may be singled out:—

The State should acquire all rights of development in land outside built-up areas on payment of fair compensation; such compensation should be fixed as a single sum for the whole country and divided amongst owners whose land commands a development value in proportion to the respective development values of their land at March 31st, 1939.

Acquisition is to be coupled with a compulsory power of acquiring the land itself when wanted, either for public purposes or approved private development.

If and when approved development is to take place the land itself will be purchased by the State at its then fair value, and where private development is in question the land will be leased to the developer.

This development rights scheme will, in the view of the Committee, facilitate the operation of a positive policy for agriculture, the improvement of road systems and public services, the preservation of beauty spots and coastal areas, the reservation of green belts, and control over the expansion of existing towns and cities, the establishment of satellite towns, and the planned location of industry in new areas. Until the land itself is required for purposes of development, the landowner remains in possession and control, save only that he may not "develop."

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